


THE ETUDE



PRESSER'S MUSICAL MAGAZINE MAY, 1918

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Discussed by

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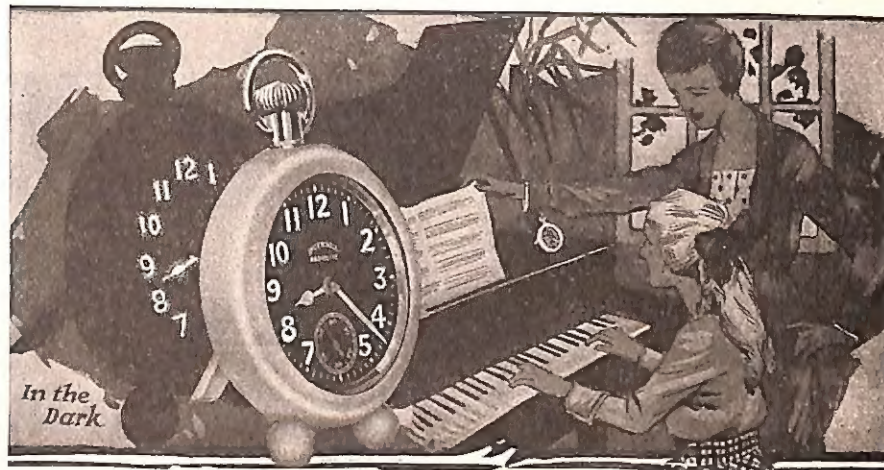
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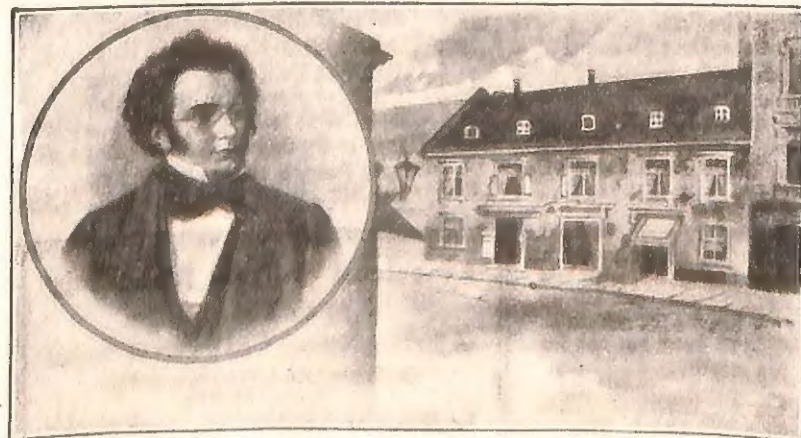
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THE ETUDE

MAY, 1918

VOL. XXXVII, No. 5

Priceless!

WHAT is the value of inspiration? How can we put a price upon that which gets into the soul of a man and makes him great and noble and triumphant?

A few words from a friend, a few lines in print, a sentence from the pulpit, just a thought which makes one want to go on and accomplish things always thought impossible: that is inspiration. Many a man has made his fortune through the soul impulse received from a single paragraph. That paragraph was the sign post which pointed the way. It was the thing which above all other things he needed. If he attempted to enter it in his books as capital it would appear as nothing,—yet almost all that he has come from it.

Teachers are engaged to instruct. Franz Liszt gave comparatively little instruction but the inspiration of his playing and advice made a score of virtuosos. The teacher who fails to inspire is only half a teacher. In every lesson there should be a note of inspiration that leaves the pupil glowing with enthusiasm.

THE ETUDE is first of all a journal of practical musical education. At the same time we know that it is a part of our mission,—as well as a glorious privilege, to seek out all the inspiration we can find and pass it on to our readers. We want every issue to contain something that will grasp your hand, especially when you feel yourself slipping backward, something that will make your eyes glisten with new eagerness to get ahead, something that will make you throw your shoulders back and dare to do new and better things. It is our determination to have no ETUDE leave our offices until it has that priceless thing called INSPIRATION.

The Place of Theory

COLD theory is one of the most feared things that certain students have to encounter. Yet, theory in science has been the channel through which some of the most amazing discoveries have been made.

There is something thrilling in the way in which an astronomer can sit down in his observatory and figure out the existence of a world so infinitely far away that the strongest glasses are unable to discern it. Practice in the manufacture of telescopes develops and soon a lens is made that makes it possible to photograph the existence of the world that cold theory told the explorer of the heavens must exist. It was theory that led Columbus to venture across the Atlantic,—a theory that made him the laughing stock of all Europe.

The great chemist works for elements that he is certain must exist although no one has ever seen them or known about them. His theory tells him that somewhere in matter such and such a thing is. Therefore go in search of it. Eventually radium or some other equally amazing substance is encountered.

Every art has a scientific background. In by far the large number of cases the background has been discovered by practice and not by theory. This is peculiarly the case in music. Most of the great musical theorists have been men who have viewed the frontiers of the art and having described their dimensions have then told in orderly fashion what has been done within those dimensions in the past.

In other words, the theorists in music are intelligent classifiers. They are like good librarians who keep the right books on the right shelves, properly co-ordinated and listed. When they have done that they can do but little more.

Certain clever writers have attempted to show by illustration what composers of the past have done with their musical materials. However, these are merely indicative. The student who would be a composer must take the musical materials down from their theoretical shelves and work with them interminably until new combinations can be effected. That is what Beethoven did, with his numerous note books; that is what Wagner did; that is what Brahms did. All the theorists and theories in the world could not have made these masters, although they had to know the theories to understand what had been done in the past. Harmony and counterpoint are indispensable to the student of composition but they are only a beginning. Columbus had his theory, but what would it have been if he had never made his voyage?

A Noteworthy Series

THE ETUDE cannot refrain from paying a tribute to Mr. Harold Bauer's noteworthy series of conferences upon "The Spirit of The Masters," now appearing in this publication. Last month Mr. Bauer discussed, in this continued interview, Bach, Haydn and Mozart; this month he discusses Beethoven, Mendelssohn and Brahms; next month he will take up Schumann and Liszt, and finally, in July, he will treat upon Chopin and the Modern Masters. We believe that this is one of the most helpful series THE ETUDE has ever been privileged to present. Mr. Bauer indicates in these, as he does in his playing, his virile mind and his sympathetic, artistic personality. In addition to his extensive public tours, Mr. Bauer has found time to organize a great charity for the musicians of Paris who have been afflicted by the war, and has collected and forwarded to France a sum which, together with his own generous personal contributions, amounts to over 30,000 francs.

Musical Munitions

A WELL filled powder magazine was never more important to an army than is this magazine to the musician at this time. In this issue we commence a very remarkable series of articles, letters and opinions from distinguished men and women dealing with

"MUSIC AS A NATIONAL NEED IN WAR TIME"

Rarely has it ever been possible to secure the expressions of so many eminent men and women upon the necessity for music in our daily lives, particularly at such a time as this, when the world is staggering under the blast of the greatest of wars. To let these opinions rest on your music table, without calling the attention of every one who comes your way to them, would be to miss the opportunity of a musical life time.

Benjamin Franklin's Musical Side

MR. O. G. SONNECK, in his recently published book of essays entitled *Suum Cuique*, devotes considerable space to the recounting of some very interesting facts which his patient research has brought to light in regard to the musical proclivities of several of our early Presidents—Washington, John Adams, Thomas Jefferson and John Quincy Adams, and of the great statesman Benjamin Franklin. In the present article we draw largely, though not exclusively, from this source for our data.

Did you know that Benjamin Franklin took a great interest in a certain musical instrument popular in his day, called the *Musical Glasses*, and made such important improvements in it that he was very justly reckoned the inventor, the improved instrument being called *Glassy-chord*, *Harmonica*, or *Armonica*, the last being Franklin's own preference. The vogue of the Armonica spread to England and Europe: Goldsmith alludes to it in the *Vicar of Wakefield*; Beethoven wrote a short composition for it—a song with Armonica accompaniment; Mozart composed an *Adagio* for Armonica solo and an *Adagio and Rondo* for Armonica, Flute, Oboe, Viola and Violoncello. A *Quartet* for Armonica, Flute, Oboe, Viola and Violoncello by a composer named Moller was played at concerts in New York. The Armonica was said to blend remarkably well with the other instruments mentioned. The reason that it fell out of use was that its sweet but very penetrating tone seemed to produce a bad effect on the nervous system of its players.

Franklin himself, however, did not appear to suffer any ill effects from it, though he became an expert player, and often entertained his friends by his playing. Nathaniel Evans wrote a poem entitled *To Benjamin Franklin, Esq., LL.D., Occasioned by hearing him play on the Harmonica*. George Washington paid 3 shillings 9 pence to hear a player named Costella give a performance on the Armonica, at Williamsburg, Va.

Other Musical Activities of Franklin

Previous to his invention of the Armonica, Franklin had learned to play on the harp, the guitar, the violin, and some say the violoncello. At one time he volunteered his services as guitar teacher to a friend.

In his *Autobiography* he speaks with appreciation of the excellent church music at Bethlehem, Pa., the organ being accompanied with violins, oboes, flutes, clarinets, etc.

In a letter written home from London to his wife (in 1767) he suggests plans for fitting up a certain room in their house—the "blue room"—as a music room. At this time Franklin was present in the audience on the occasion of Handel's very last appearance in public as an organist and choral conductor.

Franklin was fond of songs, and composed several himself, both words and music, one of them *My Plain Country Joan* being in praise of his own wife.

Franklin as a Musical Critic

In a letter of Franklin's to Lord Kames, of Edinburgh, too lengthy to quote entire, he propounds some very original and subtle theories, since developed by such writers as Karl Stumpf and Hugo Riemann, to the effect that certain melodies, by moving through intervals of chords, contain implicitly their own harmony, so that the inner ear hears chords, though no instrument furnishes them. He showed this to be the case particularly with certain Scotch tunes, which accordingly make an excellent effect with no accompaniment whatever.

He also criticized Handel's use of florid melody in the setting of words, in very much the same vein as did Berlioz and Wagner, several decades later, showing himself to be a musical thinker in advance of his age.

If a great statesman like Franklin found time to cultivate music during the strenuous early days of our beloved country, in which he took so important a part, need we have any fear that we are being remiss in any way, if we venture to follow his example in this present war-time crisis?

Slavery to the Keyboard

By T. L. Rickaby

Most piano pupils are actually in bondage to the keyboard. To the majority of them what we call "C" is merely a white key immediately in front of two black ones. From the first they should be taught that "C" is a sound which may be made on a violin string, a pipe, a tube, or with the voice, and that they, from their choice of an instrument with a keyboard, must produce it by striking a certain key. It should be emphasized, too, that musical sounds as we know them existed quite a while before the piano was added to existing means of producing sound. It is here that ear-training comes in, and not until it forms a part, and a large part, of the musical work of every piano pupil, will this keyboard bondage become a thing of the past.

A Letter from General Hugh L. Scott

Major General Scott, one of the most able commanders in the history of the U. S. Army, a man whose wisdom, diplomacy and achievements have entitled him to the respect and admiration of military men of all countries, sends the following timely letter in connection with the subject discussed upon the next page:

HEADQUARTERS

OFFICE OF THE COMMANDING GENERAL

CAMP DIX, NEW JERSEY

March 28, 1918.

Music in battle is not an innovation. From time immemorial bands of various instruments have cheered the soldier as he closed with the enemy.

Discussion of the need of music in wartime by the nation at large is rather for the civilian than the soldier. Here at Camp Dix a short time daily is set aside for mass singing, and singing contests among the several companies are encouraged. We find that band music and mass singing encourage and enliven the command, and if music in camp makes for morale surely out of the army music can be made to encourage and cheer the nation behind the army.

He who enjoys music, whether as listener or performer, cannot be a grouch, for grouches generally have a distorted vision of things in general.

In civilian life, music promotes equanimity of mind, which is a basis of confidence in the ultimate triumph of our struggles. In the army music promotes morale—that great indefinable spirit which holds an army together and animates it with the single idea of victory.

Music helps against those insidious influences which break an army's enthusiasm. A singing army is a fighting one, not because it sings but because it has the enthusiasm which comes from singing.

Practice the Bass

By Martin Sanger

How often just some little hint will put one on the right track! I had been studying piano for at least two years and making tolerable progress before I found what was keeping me back. It was my left hand. In my eagerness to get the meaning of a piece I unconsciously practiced more with the right hand than with the left hand.

An old pianist who had played in a theater, said to me, "Why don't you work up your left hand?" The next piece I studied I learned the left hand part first and learned it thoroughly. I first played the bass part very slowly. Then a little faster and then, when I felt that I had mastered it, I put in the right hand. The result was so startling that I recommend it to all students who may be wondering why their practice is not bringing results. I then got a lot of left hand studies from my publisher and my development during that year was quicker and better than at any time before then.

The Piano's Future Assured

By H. C. Hamilton

It is a commonly heard statement that the piano is the most popular of musical instruments, and yet the question is raised from time to time as to whether the favor in which it is held will always remain. We have seen the popularity of other instruments rise and wane, and no doubt the thought comes to the minds of many music-lovers as to whether the piano will in time share their fate.

It is Hofmann, in his book, *Piano Playing*, who asserts that the piano is the "chastest" of all instruments. The tone of a fine piano (well played, of course) is such that we can listen to it for a considerable time without weariness—it certainly lacks the more sensuous quality of many other instruments, but what it lacks in this it atones for in beautiful liquid simplicity. The tone may be truly said to lack "warmth," speaking orchestrally, but too much warmth palls sooner than the chastity of tone we cannot help but admire when listening to a Paderewski, Hofmann, or DePachmann.

Not so very long ago piano-makers introduced "mandolin" attachments, and similar devices, to "improve" or add to the attractions of the instrument, but these things found little favor among the better class of players. The "twang" or metallic quality of the tone so obtained soon grew wearisome to a cultivated ear, and pure piano tone was preferred.

Then again, the piano is a complete instrument in itself, and from the very way in which it is manipulated (by a keyboard) tends to easy handling, which furthers its popularity.

An instrument played by means of a keyboard seems to have been the thing sought for from quite early times, as the piano and pipe organ have had many predecessors. No one seems to fear the disappearance of that magnificent instrument—the pipe organ, with its almost limitless range of quality and power. But a pipe organ is not suited to the majority of homes and the reed organ seems to have had its day. The piano is not, and can never be a "miniature orchestra," but it has a charm and independence all its own. Its pre-eminence in musical favor is not a matter of chance, or a passing craze, but a fact built upon enduring worth.

Music and Brain Building

By Maud H. Wimpenny

How often do we teachers of the piano hear the repeated complaint that it is impossible to take up piano instruction when other studies are on hand—that music has a tendency to hinder studies or detract from the work in hand.

Mothers of children use this as a regular complaint when urged to agree to music lessons. Attention should be paid to the fact that more hours' exemption from school are necessary for the purpose of music lessons generally. In former years both city and country schools had a ruling that permitted the teacher or principal of a school which had been signed by the music teacher. Nowadays the school sessions are lengthened, and there is positively no ruling to exempt a scholar for a music lesson. As the above title proves, the schools would be the losers if all the piano teachers were to go out of the profession.

The School Boards should be influenced to take up the matter and unite with all music teachers in the effort to organize full chance to advance this necessary and fundamental brain-building art.

All musical education tends to enhance poetic feeling, also artistic appreciation of the beautiful in fine arts and sculpture. As music, therefore, is an essential fundamental for all studies, why not have it considered as such by all School Boards to the extent of hours of exemption for music lessons? It is a subject of vital necessity to the music teachers as a body.



LYMAN ABBOTT.



HENRY VANDYKE.



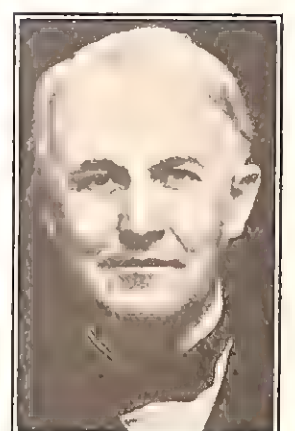
ANNA H. SHAW.



IDA TARBELL.



OWEN WISTER.



THOMAS A. EDISON.

Music Now More Than Ever

Eminent Men and Women in Many Walks of Life Earnestly Urge Music as a Present National Need

"Music is one of the most forcible instruments for training, for arousing and for governing the mind and spirit of man."—WILLIAM E. GLADSTONE

With the view of providing ETUDE readers with expressions of opinion from very great minds upon the relation which music and music education should bear to the activities of America in the present great crisis we have been fortunate in securing the co-operation of the following men and women who stand at the front rank in American life to-day.

Lyman Abbott

Dr. Lyman Abbott is probably the most distinguished publicist-clergyman in America. As the successor of Henry Ward Beecher in Plymouth Church, Brooklyn, N. Y., he attained wide fame. Later as editor of *The Outlook* his sane, vigorous and kindly views upon many, many subjects have had world-wide circulation. The readers of *THE ETUDE* should congratulate themselves upon having the following splendid thoughts to show to their friends.

Music in our homes, in our schools, in our churches, in our civic centers, is an essential to our national life and should be encouraged and promoted during the war. Julia Ward Howe by her *Battle Hymn of the Republic* rendered as true a service to her country in war time as if she had been a soldier in the field or a statesman in the councils of the nations. What the Italian bands have done to inspire with courage the Italian soldiers is a matter of current history. It is a grave question to my mind whether or not as many persons have been brought into the Kingdom of God by song as by sermon. The means which has accomplished so much in the cause of religion is surely needed in the cause of patriotism. It is not only a rest and a refreshment, but also an inspiration and a strength.

Henry Van Dyke

The Hon. Henry Van Dyke, formerly United States Minister to the Netherlands, now a Chaplain in the United States Navy with the rank of Lieutenant Commander, is so distinguished as a diplomatist, poet, author and educator that anything he writes finds a large audience waiting. *THE ETUDE* reader will find in the following excellent ideas to "pass along" at this time.

I am a strong believer in the value of music in education. The Greeks, a wise folk, made it one of the elements of their training and discipline. The four liberal arts which composed the quadrivium of Pythagoras were geometry, astronomy, arithmetic, and music. To this was added the trivium composed of grammar, logic and rhetoric. Plato said: "Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the secret places of the soul, on which they mightily fasten, imparting grace, and making the soul graceful of him who is rightly educated."

While this is true of the science or art of music as an object of study, it is true also that the practice of music, especially it seems to me in choral singing, is of

These opinions are of golden possibilities to all those who desire to do everything possible to "do their bit" in developing any branch of our daily activities which may help in winning the great war. Therefore, *ETUDE* readers are invited to make this issue of *THE ETUDE* do more than usual service by calling the attention of as many friends as possible to these really very impor-

tant opinions. Create circles of interest in your community. Organize meetings to investigate how music may be of ever-increasing service at this time in your home district,—by cheering the boys in service, keeping up the patriotic fervor and optimism in the homes and by continuing the regular work in musical education so that the coming generation will have an even higher efficiency in the art.

the very greatest physical and moral benefit. It teaches the subordination of the individual to the group or company. It gives a sense of order and self-restraint. It is good for the heart and the lungs and the throat. It is a stimulant and a tonic. It confers that pleasure which comes from the production of beauty through co-operation. Good music set to good words, and sung under good direction by a company of people who put their hearts as well as their voices into it, is much more than an amusement; it is a recreation in the highest sense of the word, for it develops and builds them up through the power of joy and harmony.

Thomas A. Edison

Thomas A. Edison ranks among the few men whose fame reaches around the world to all countries touched by civilization. His own inventions have virtually revolutionized all forms of human activity. He will be known as one of the greatest men of all ages and his words at this time have especial significance.

You ask me if music is a human essential. To the Eskimo, or South Sea Islander, no. To the American, Frenchman, Englishman, Italian—yes. Mere existence demands nothing but food, drink, clothing and shelter. But when you attempt to raise existence to a higher plane, you have to nourish the brain as well as the body. I don't think there is any sane person who would say that books are unessential to the maintenance of our civilization in America. Yet, after its school days, probably less than one-fourth of our population reads with serious purpose. Music is more essential than literature, for the very simple reason that music is capable of releasing in practically every human mind enlightening and ennobling thoughts that literature evokes in only the most erudite minds.

Music, next to religion, is the mind's greatest solace, and also its greatest inspiration. The history of the world shows that lofty aspirations find vent in music, and that music, in turn, helps to inspire such aspirations in others. Military men agree that music is essential to soldiers both in camp and in action. The *Marseillaise* is worth a million men to France. Music is not less essential to those the soldiers leave behind them. Instead of decrying music, the demagogues and others, whose hysteria or self-consciousness has distorted their vision and befuddled their brains, should urge the nation to make more music, to hold more concerts, to have more community singing—in short, to do everything that reasonably can be done to make America a singing nation during the war. When the

casualty lists begin to fill the pages of our newspapers, we shall need music to sustain our national spirit. The man who disparages music as a luxury and non-essential is doing the nation an injury.

John Luther Long

The eminent author of *Madam Butterfly* and other famous works is also a well-known attorney. His appreciation of music is characteristic and forceful.

We shall keep our music. We shall make more. We shall keep our musicians—both in the innumerable homes, and in the public centers. And we shall not do it because any country in Europe shall teach us to do so, but because we, the most musical people on the earth, understand for ourselves the good of doing so. We shall be spontaneous in this patriotism of melody!

In this, as in the war between the states, we had nothing to begin with but the "Star-Spangled Banner." (Not an inartistic thing! Nothing is or can be which moves a people as that does!) But, what an immense body of patriotic music that war developed! We are singing those old war songs yet—fifty years after! I think we shall sing them for fifty years more.

Marching Through Georgia! The Battle Hymn of the Republic, When Johnny Comes Marching Home, Maryland, Tenting To-night, We Shall Meet But We Shall Miss Him.

There are hundreds of 'em.

Well, it goes a bit more slowly in this war, because it is still, to many of us, a "foreign war"! When we begin to understand that it is our war, when, alas, the suffering and death and destruction are brought home to us in the long lists of casualties, the meagre fare on our tables, the creped widows and orphans on our streets,—our poets and musicians will be heard. And the heart of all humanity will then listen. Yea, and remember. For to them shall be given to express for the voiceless sufferers, not only the grief and valor of a nation, but of the universal world! And those songs, whether of the voice or the instrument, or both, shall sing themselves forever. For there never will have been, as there never have been, such colossal emotions to sing.

I believe the greatest music the world has yet known will come out of this war. And it will come, it must come, in America. For, the world is learning—that part of the world outside of us—that we are not money

grubbers, not materialists, but the most ideal people on the earth! And it is out of ideals, thank God, that music is made.

And this music, which is being heard but faintly as yet, will lift us up to our sacrifices, to our supernal courage, to our daring, to our help in every line of conquering endeavor!

When this war comes home to each one of us, we shall sing! It may be *Tiptery*, or *Over There*, or *Where do we go from Here?*—or it may be the dull dirge of those who follow in their hearts funerals which have no corpses; but we shall sing! And in the singing we will rise in a might which the world does not yet dream of—nor we!

And so, dear editor, we shall keep the music in our homes, in our civic centers, but most of all in our hearts—simply because we cannot do otherwise.

WE ARE AMERICANS.

Ida M. Tarbell

The distinguished American biographer, lecturer, editor and author adds the following terse and conclusive lines.

In my judgment you are right in claiming that music is one of the things that help people bear the burden. Its value to the men in camp and field has of course long been admitted. Those of us at home need it as much, if not more than ever.

Anna H. Shaw

Dr. Anna Howard Shaw, famous first as the greatest clergywoman of our time, and later as the leader in the Woman Suffrage movement which has resulted in securing the vote for women in many states, and now at the head of the Woman's Committee of the Council of National Defense, takes a strong stand for the need of music at this time.

There could be no greater loss to the social life or to the patriotic impulses of the people at this time than the cessation of instruction in music.

The power of music is immeasurable in times of danger or social unrest. We could sing ourselves into freedom if all else failed. In their most fatiguing marches our men sing to keep up flagging spirits and inspire hope. We at home may need the same inspiration to keep us to our task in winning the war.

I wish every city in the nation had a community center where the people might meet every day, especially on Sunday, to unite in singing. In schools singing should be taught as one of the greatest patriotic duties.

Let us keep on singing.

Owen Wister

Dr. Owen Wister is known to thousands as a very successful novelist, others know him as an attorney and others still are aware that he has great musical gifts. In his younger years he wrote a symphony which aroused the enthusiastic interest of Franz Liszt. His opinion upon this subject is therefore of especial value because of his experience.

It is the experience of all nations that music is an essential in war and an essential in peace. In war, since the day when savages took sticks and beat hides stretched over logs up to the present day, when a military band of forty instruments revives and strengthens the spirit of the soldier, martial music has been found to be an imperative part of the equipment of the soldier, like his uniform, or any other part of his equipment.

When the British Army of Kitchener had to be organized in great haste, under an emergency the officers sent most urgent calls for music, which they found that their men could not do without. Accordingly, the new British Army was taught to sing and bands were furnished to it in as large a number as possible in as short a time as possible. That is the experience of the world regarding music in time of war.

We also are in time of war and our soldiers are not at all different from the civilians of other countries. To regard music as a luxury in the home or in the concert at the present time is an opinion held only by the unmusical. Anybody with observation and capable of thought understands that the power of music at the present time is more necessary in every part of our life, than it has been at any other time since the Civil War, and any one who takes steps to diminish its quantity takes an unpatriotic step, though they may do so in perfect good faith.

He who will not act when he can, will not be able to act when he wishes to.—BURTON

"Be not simply good, but good for something."—THOREAU.

An Interesting Way to Teach Phrasing

By Bertha V. Hughes

Show the pupil where phrases begin and end in a composition, then play the first phrase yourself and ask the pupil to play the second phrase. Continue the same idea through the rest of the composition.

As soon as the pupil understands what is wanted, he will need little or no encouragement to be very alert and eager about picking up his phrase exactly on time.

If two pupils are in a class together, they may share a piece between them, in this way, the teacher merely preparing it by marking the places where the change from one phrase to the next occurs.

Teachers who are so fortunate as to have two pianos in their studio will find it specially convenient for this exercise, one player sitting at each, but it is perfectly possible to do it at a single instrument, the players sitting side by side, as if for a duet.



A Love Letter from Mozart to his Wife

"Dear little wife,

I have a host of petitions to make to you:

1st. I implore you not to give way to grief;

2d. To take care of your health and to remember that the air of the spring is treacherous;

3d. Not to go out walking alone or, better still, not to go for walks at all. (Constance had been suffering from an illness that made walking somewhat dangerous for her);

4th. Never to doubt the depth and sincerity of my love; I have never written a letter to you without first placing your dear picture where my eyes will fall on it;

5th. To guard not only your honor and mine, but even to watch over outward appearances. Do not let this recommendation offend you, for you should love me all the more for being anxious about your good name;

6th and ultimo. I beg of you to give me longer details in your letter. I want to know whether your brother-in-law Höfer came to see you the day after my departure; if he comes often to enquire after you as he promised he would; if the Lange family come to visit you; if your portrait is progressing; if you do this or that; everything is of supreme interest to me. Adieu, dearest, keep well. Every evening before I go to bed I have a good half-hour's chat with your dear likeness, and also when I awake. Adieu, I send you 100,560,170,82 kisses—there is wherewith to exercise yourself in enumeration"

WOLFGANG.

The Music Teacher's Desk

By Frank Andrews Fall, Litt.D.,
Bursar of New York University

Next to the piano the most important article of actual furniture in the music studio is the desk at which one works when not engaged in actual teaching, or sometimes, it may be, when so engaged. This should be a flat-topped affair rather than an old-fashioned roll-top.

The ancient idea of a desk was something with plenty of pigeon-holes, in which one might secrete letters, bills, memoranda and the like, and thus avoid or delay facing the problems which they embodied. The new idea in desks is this,—a flat working surface, on which one places his grist of daily tasks, and keeps hammering at them until they are properly disposed of, after which they are ready for putting away in order in the vertical file.

There are, it seems to me, three things which rightly have place on a music teacher's desk:

1. *The day's work.* This includes a schedule of teaching or other appointments, made out the night before, or earlier if possible; sheet music, texts or exercise books required during the day; memoranda, books, pictures or other illustrative material.

2. *The day's self-development assignment.* This might consist of a book in which a chapter or more is to be read; a correspondence course lesson to be worked out; a piece of composition to be attempted. In the rush of teaching it is an easy matter to let one's home-culture plans go unfulfilled, unless one gives them a definite place in every day's program. For this purpose there is nothing better than a reading course covering a stated period of time, such as the Chautauqua or Bay View Reading Circle courses, or those offered by the Bureau of Education in the Department of the Interior at Washington.

3. *Something to remind both teacher and pupil of that true and abiding beauty which finds in music one of many forms of expression.* It may be merely a bit of carved wood or marble, a small etching or a rose in a simple vase,—the point is to make the aesthetic appeal in such a way that the pupil cannot fail to respond to it. If a different object can be selected each day or week, so much the better.

Finally, this suggestion. Let the teacher take a little time occasionally to think about his environment, his tools, his material aids to efficient teaching. Better plans for studio management; for arranging, indexing and classifying material; for handling the business side of teaching, with its puzzling (and sometimes embarrassing) problems,—all these and others will be developed naturally and satisfactorily in the course of time if the teacher will but follow the three big C's:

1. Concentrate.
2. Cultivate.
3. Co-ordinate.

Get in Touch with Other Professions

By T. L. Rickaby

IN a recent magazine I read the following sentence: "It is the exception for the piano teacher to have any recognition in the city in which he lives, as an original thinker or a social force."

This is rather a startling arraignment, but it must be admitted that in the main it is true. The activities of the piano teacher are confined almost exclusively to women, girls and children, and thus he has few opportunities apparently to come in contact with men. "Birds of a feather flock together," but except in the largest cities there are very few male teachers, and so he has gradually gotten into a way of flocking by himself, and, becoming engrossed in his work, seems to have lost the faculty of "mixing." This is unfortunate for the musician. The community may never miss one man, but the one man will miss the community. Why shouldn't a piano teacher be a lodge man, a billiard school board, or of the various clubs which many cities boast of at present? In my rather wide acquaintance I know of but few who have broken away from the traditional conditions that seem to hem in the piano teacher. If you happen to be in this class and realize that you are more or less prescribed in your activities—to put the matter mildly and charitably—step out a little. Get in touch with other professions and guilds. It may help them. It certainly will help you.

Personality and Interpretation

By the Distinguished American Critic

W. J. HENDERSON

YOUTHS of both sexes, contending with the prodigious difficulties of discovering the world and human life, are obliged to go through a process of education in schools. There they acquire some small amount of knowledge and a still smaller modicum of wisdom. Among the portentous subjects placed before their expanding young minds is one called metaphysics, a science which chatters glibly in such terms as "objective" and "subjective." Usually the aforesaid youths depart from the various seats of learning with little care in their souls as to the precise significance of these adjectives. But in the course of time some of them, and especially those whom Nature has marked out for musical careers, discover that the words are related to matters of deep interest to them.

Composers, of whom ambition creates many and Nature very few, are happily exempt from "subjective" and "objective" considerations; but the performers have to take them under their wings and carry them there through all their flights. Let us try to tell ourselves just what these words mean. That which the mind contemplates as absolutely apart from and outside itself is objective; that which is a part of the mind is subjective. This is none too clear, but it may help. The mind, indeed, acquires from without matter for its digestion, but its conclusions in regard to these matters are subjective.

What have these things to do with the relations of personality to the interpretation of music? Just this: a full comprehension of the psychology of the subjective and the objective should convince us that such a thing as interpretation, wholly free of personal reconstruction of the thing interpreted, is utterly impossible. Furthermore it is entirely undesirable.

A sonata by Beethoven is a creation which existed before the birth of any living pianist. It was there with all its melodic character, its characteristic methods of development, its leonine harmonies, its individual technique, when the contemporaneous generation of performers was still far in the future, when Paderewski, Bauer, Gabilowitsch, Hoffmann and the rest were not yet dreamed of. When the young player of today sits down to the study of such a work, he is in precisely the same condition as a young architect, who, for the first time in his life, beholds a Greek temple. The architect fervently desires to absorb the spirit of Hellenic architecture to the end that he may breathe it into some modern structure, perhaps even make something having a quality of its own, as Cass Gilbert did when he applied the principles of the perpendicular Gothic to the needs of the Woolworth Building.

Interpretation Cannot Be Wholly Objective

But the attitude of the young architect, and equally that of the young pianist, must necessarily be composite. It cannot be wholly objective. The imperative demand for assimilation of that which is found already complete and perfect in itself presupposes the operation of subjective faculties. The mind is immediately and intensely conscious of its own exaltation. For what does the young pianist find in the Beethoven sonata?

Can he find in it all that Beethoven found? Then indeed is he the peer of the mighty master, for "only genius can understand genius." Here lies the secret. The musical performer who can interpret a work exactly as the composer intended it to be interpreted must be one capable of grasping the intangible, the spirit of the creative mind and of reproducing its most intimate self communion. Does any one believe that this is within the bounds of possibility?

What, then, must take place? The interpreter must absorb into his own spirit that which his spirit can discover and feel. With all his intelligence and love and sympathy the young artist must strive to understand the message of the composer: but when he has put forth all his powers, he will have put forth himself. He cannot project anything but his own personality

Louis XI, of Irving and of Coquelin

Did the reader ever see Henry Irving as Louis XI? And did he ever enjoy a performance of the same role by Coquelin? Now Louis XI was only one man and he lived only one life. He was the subject of countless songs and stories, while graver history has methodically recorded his follies, his frailties and his immortal meanness. Much is known about his character and there could be no possibility of blundering on the part of any actor undertaking to impersonate the monarch. Cruel cunning, crafty, ever active suspicion, malignity insatiable and a royal cowardice obtrude themselves upon the observation of the interpreter.

Irving and Coquelin delineated the character with great skill. Both communicated to their audiences in unmistakable terms the ugly traits of this despicable occupant of a throne. And yet their impersonations were dissimilar, not only in superficial details, but in the deeper traits of sentiment. Both were true to history, but one was Henry Irving and the other was Constant Coquelin. The personality of each artist was displayed in every scene and it was impossible that it should fail to be. The actor cannot speak with another's voice, he cannot look out of another's eyes, he cannot conceive and feel with another's temperament.

The same things must be said of the interpretative musician. The pianist, if he be one of significance, will surely have his own peculiarities of touch and style. He can no more rid himself of them than he can rid himself of the shape of his hands and the length of his arms. No more can he divest himself of his spiritual nature. If he be a true artist, he will approach the study of a new work with an open mind. He will strive to penetrate to its heart by finding out what the contrast of its themes, the relation of its phrases, the introduction of developments, passage work or other devices meant when the mind of the composer planned them. With these points clear in his own mind he spreads before his inner view his own interpretation of the work.

In this supreme act of preparation his personality must inevitably operate with irresistible force, for only his own perceptions of artistic beauty can aid him; and only from these can he arrive at that state of exaltation in which the fire of deeply moved emotion vitalizes for him the printed page. Here, indeed, is the true field of emotion in the interpretative musician's art. No doubt matinee girls thrill with the thought that Paderewski is moved to tears by Chopin while he is playing him. But Mr. Paderewski knows that his whole intelligence at that moment is bent upon directing his physical powers to the exact and lifelike reproduction of the conception which he formed when his study of the printed page of Chopin opened for him the shrine of the composer's imagination and prostrated him in pious adoration.

I have said that to have the interpretative artist completely disguise his personality would be highly undesirable, even if it were possible. If the interpretation of any particular masterpiece, say Beethoven's *Opus 110*, could be standardized, what would be the wasteful prodigality of Nature in bestowing upon us Josef Hoffmann, Ignace Paderewski and Harold Bauer. Each of them plays this particular work according to his own understanding and feeling, and each of them plays it beautifully, convincingly. But each plays it differently from the other.

If Beethoven's Own Interpretation Were Available Now

Suppose that in the early years of the nineteenth century there had been such recording inventions as there are now and that Beethoven had made records of his own performance of this sonata. The highest ideal of a purely objective interpretation of the work should demand that the pianist of today would be able to give us an exact reproduction of the record. This, of course,

presupposes that Beethoven himself could play the work according to his own conception of it. This being granted, and the pianist of today, say Ethel Leginska or Guiomar Novaes, capable of making the exact reproduction, then what would be the use of having any Leginska or Novaes at all? Why not let the mechanical piano perform the impeccable record and give us the voice of the dead Beethoven?

There is the test of the whole matter. "The dead Beethoven!" Yes, that is what we should get. The living, not the dead shall sing to us. We may wail with Tennyson

*"Oh, for the touch of a vanished hand
And the sound of a voice that is still."*

But the wail will be as hopeless as the poet's. We cannot bring back the dead composer. We cannot hear in the interpretation of his piano music the touch of the vanished hand nor in his song the sound of the voice that is still. We must accept from Paderewski his recital of the sonata and from Hofmann his. When we listen to the famous pianist, whoever he may be, we must render unto Beethoven that which is Beethoven's and unto Levitzki or Gabilowitsch that which is his.

May the interpretative artist, then, play the music of a master just as he pleases without regard to the composer's intention? Of course not. No pianist worthy of the name ever attempts to do so. Every sincere musician strives with all his power to understand the composition before him, to get at the artistic plan and purpose of its creator. But to repeat what has already been said, he cannot do that which is not in him. He cannot be any one but himself. He cannot find in a composition anything that is not in his own soul. But he can gather to himself all of Beethoven or Chopin or Schumann that his faculties can discern and reproduce just as much as his own individual force is able to project beyond the four walls of his skull. And this is not a small achievement. Within it is comprised the highest in analysis and synthesis to which one mind can attain, and both must be warmed through and through by love.

Personality Should Not Be Obtrusive

The varying angles of view in the conception of an art work which is to be interpreted are the results, as I have intimated, of differences in the artistic organizations, or temperaments as they are customarily called, of the performers. The interpretation is part and parcel of the personality of the artist. Owing to the insidious working of dark and sinister influences we too often get more of the artist than of the composer. That, let us repeat, is an undesirable projection of personality. On the other hand if no personality at all permeates the interpretation, you may be certain that nothing of the emotion of the composer will appear either. The artist cannot at the same instant be spiritually dead and artistically alive.

The personalities of musical performers are always interesting especially to that vast number of persons who vaguely think there is some sort of miracle about the performance of music in any way at all. The lamentable tendency of contemporaneous journalism is to cater to the public appetite for information about the personality. This practice directs the attention of the reader to the private traits of the artist, not that part of them which gives character to his art. It feeds itself to satiety upon such stuff as the old fable that floated all over the country that Mr. Paderewski while playing such or such a piece of Chopin was always thinking about his dead wife and consequently always in tears. If such a combination could be effected as a stereotyped frame of mind and a mechanically started stream of tears as the accompaniments of a certain interpreta-

tion, you may be sure that the interpretation itself would soon become as weak as the tears.

That which is propelled into an auditorium across the footlights is all of a personality that an audience should know. No one ever suffered from over advertised personality more than Mary Garden. For any artistic shortcoming on her part her loyal admirers always pleaded: "But she has such an interesting personality." Miss Garden's personality, it seems never to have occurred to her adorers, is not a thing apart from her art. It is the foundation of an interpretative method which almost makes one forget that this incomparable woman is a singer who rarely sings. Miss Garden is one of the most ingenious and resourceful actresses before the public. She has inexhaustible theatrical skill, a marvelous command of the pictorial lights and shadows of the stage, a profound grasp of the illuminating quality of the footlights.

In the art of music there is no other department in which the power of personality can work such magic as in the opera. Radical defects in technic, flagrant violations of good taste and astonishing ignorance of style are all obscured by the charm of a "magnetic" personality. In the field of the song recital also the artist is often admired when the art should not be. But obviously this is not the operation of personality which is meant by the inquirer as to whether it should dominate an interpretation by a performer of instrumental music.

Paderewski and Von Bülow Contrasted

Perhaps no better illustration of the relation of the personality to the interpretative art is to be found than that offered by Mr. Paderewski, to whom I revert once more with pleasure. At this moment when it seems altogether probable that he will not again appear as a pianist, but will devote his time, his intellect and his immense energy to his country, it should be especially

interesting to consider how his interpretations are colored by his spiritual organization.

Few know that Mr. Paderewski is a man of extraordinary intellect. He might have succeeded in other fields than that of music. He possesses a remarkably broad and comprehensive grasp of philosophies, of history and of world politics. He displays in the discussion of the gravest topics of the time an insight which would do credit to a statesman. But apart from the force and fineness of his intelligence the famous pianist has that intangible combination of spiritual sensibilities called temperament. The predominant trait of this temperament is an exquisite sense of beauty. To Mr. Paderewski the vital quality of music is sensuous beauty. There is for him no music of the type described by James Huneker as "cerebral."

When therefore some of his opponents charge him with playing Beethoven sentimentally, they lose sight of the real truth, which is that this man's personality feels more acutely than do some others the melodic and harmonic beauty of Beethoven's music and that he is more anxiously concerned about attaining a perfect publication of this than a searching analysis of the form or a pedagogic exposition of technical details. Von Bülow, on the other hand, was a pianist whose interpretations of Beethoven attracted teachers and students in crowds because the first quality which they clearly set forth was their own authority. Von Bülow's great series of Beethoven recitals was like a lecture course on the correct manner of performing the works. But assuredly no one ever felt the thrill of emotion while he was playing.

These are two examples of opposite types of personality and unquestionably each has its place and part in the world of musical performance. The playing of Von Bülow was probably as nearly objective as any playing could be. Paderewski's is vitally subjective. Both were sincere and each had its message for the hearer.

César Franck After Twenty-five Years

FOR a work of art to be rightly appreciated, it must make appeal to something similar and already existing in one's mind and character. The common phrase in our language "I like it" is an unconscious recognition of this fact, meaning "I am like it," in the last analysis. If we bear this in mind, it will help us to understand why the works of César Franck were slow in gaining public recognition.

César Franck lived from 1822 to 1890. Although born in Belgium, he is essentially the founder of the modern French school of music, but it must not be assumed from this fact that the works of his pupils, even of those most strongly influenced by him, show the same spirit of lofty mysticism, contemplative calm and aloofness which characterizes the works of the older master. That was part of the man himself—a man of saintly and sincere character, finding joy in the service of the Church (as organist), and laboring devotedly through long hours of teaching every day, to do his very best for every one of his pupils. The hours he could spare for composition were but few—principally in the early morning—and he was most self-exacting as to the quality of his work, so that he was well along toward middle age before he had really attained to his full powers as a composer.

Vincent D'Indy says,—"To be a pupil of Franck, which we now deem an honor, was not always regarded as such—far from it. Now that the master has joined the Immortals, his pupils have suddenly become legion." Among those who have become most noted, are D'Indy, Gabriel Pierné, Samuel Rousseau, Camille Benoit, Ernest Chausson, Augusta Holmes; but the list might be greatly extended.

He was no dry pedant: in criticizing a pupil's composition, he seldom referred to the rules of harmony or musical form, but simply would say, "I like that" or "I don't like that"—(the latter, in a mild and considerate tone of voice. In some cases he would say, "They would not permit you to do that at the Conservatory, but I like it very much". It is easy to understand how this, on the one hand, led away from a dry and barren classicism and favored originality, and, on the other hand, how it saved the younger French composers of his generation from being overwhelmed and led astray by the magnificent but alien genius of Wagner. As Romain Rolland said,—"He stood outside the Wagnerian movement, in a serene and fecund solitude". Rosa Newmarch, the translator of D'Indy's fine biography of the master, remarks most truly,—"The performance of a representative work by César Franck has an immense concern for the student of musical history, because he has solved, more successfully perhaps than any other composer of his day, the question of the

enlargement and revivification of classical forms without effecting their ultimate destruction.

Gradual Growth of Appreciation

As a convenient and concrete example of Franck's slow but sure recognition, it is interesting to examine the programs of one of our leading Symphony Orchestras, which the writer has at present before him, dating from 1881 to 1914. Not until nine years after Franck's death do we find his name on the program, when at last he is represented by his *Symphony in D minor*, followed in the next and succeeding years by *The Aeolidae*, *The Accursed Huntsman*, *Psyche and Eros*, (all symphonic poems), the *Symphonic Variations for Piano and Orchestra* and a *Symphonic Piece from The Redemption*.

Beginning about 1915, where this list leaves off, performances of Franck's works have become much more frequent; indeed, a comprehensive record would easily exceed the limits of this article.

Works for Organ, Piano, Violin

Some of Franck's most significant work has been for the organ, and the organ-recital programs of the best players show a growing appreciation of his genius. Among the numbers which appear to be particularly in favor, we may mention his *Pièce Heroïque*, *Fantasie in A*, and *Choral in A minor*—all large works—besides an *Andantino in G minor* which is briefer and in a more "popular" style.

His *Violin and Piano Sonata in A* is frequently heard on high-class programs, and his *String Quartet in D* is universally counted a masterpiece, by connoisseurs in chamber-music.

His works for piano alone, while few in number, are most significant: his *Prelude, Choral and Fugue*, and *Prelude, Aria and Finale* are now in the repertoire of great pianists, and are highly valued. Several of his orchestral works are studied with pleasure by earnest music-lovers, in the form of four-hand arrangements for piano.

Several of his organ works are now reprinted in America, edited for the registration of our organs. His violin and piano sonata has also been reprinted.

The "Beatitudes"

Last but not least, his greatest work, an oratorio called *The Beatitudes*, the text of which is founded on Christ's "Sermon on the Mount", is now given performance in most worthy manner by many leading choral societies—an undertaking accomplished but imperfectly during the composer's life-time.

On the whole, the tendency at present to give César Franck earnest appreciation is a most hopeful sign of the times, both musically and ethically.

Haydn's Souvenirs of London

HAYDN'S two visits to London were among the most successful and happy events of his career. On his second return he brought with him several valuable and curious presents, which testify to his popularity there: a talking parrot (which after its master's death sold for about \$700), and half a dozen pairs of stockings, into which were woven the notes of the *Austrian Hymn*, *My Mother Bids Me Bind My Hair*, the theme of the *Andante* from the *Surprise Symphony*, and other thematic material from Haydn's works. These musical stockings must have come as a real surprise to Haydn. It is quite natural for a composer to have his melodies running through his head, but think of the novel sensation of having them running around his legs!—From *Musical Haunts in London*, by F. G. Edwards.

High Wrist or Low Wrist?

WHY will pianists persist in quibbling over the immaterial points in piano study and let the really important points go "by the board." Some seem to think that once they adopt a "high wrist" position or a "low wrist" position all their technical problems are solved. Tobias Mathay in *The Act of Touch* expresses himself very tersely upon this point.

The point of real importance is that the wrist joint must be free. So little, however, does the actual position of the wrist relatively to the hand influence tonal result, that the wrist-joint may at times be allowed to rise quite high up, without in the least disturbing one's technique.

I have seen Liszt himself assume an absurdly exaggerated position of this nature (obviously the result of his unconscious sense of the correct muscular conditions) although he, of course, did not affect it normally. I have also seen others imitating a similar position, or the opposite exaggeration, obviously hoping to induce thereby the much coveted "sympathetic touch," but as they had not realized the requisite muscular conditions—of really "weighing the key" into sound—their movements were reduced to mere meaningless contortions and mannerisms.

It seems almost superfluous to add, that such great alterations of position are not only not required, but that they are also in themselves not in the least suggestive of the desired tonal results! Nevertheless it is obviously in this way that the various wrist "methods" have arisen—through imperfect reasoning.

An Experience Contest for All Etude Readers

What Defects and Shortcomings in Your Musical Education Would You Correct if You Had to Do It Over Again

Experience is the "crow's nest" from which we can view our errors in the past and attempt to steer a little straighter in the future.

Experiences that may have a corrective value on the careers of others are most useful when they are sincere and outspoken.

Experience has taught you many things, and if you had your own career to make over again, you probably would have done many things and studied many different subjects you have omitted but now find necessary to your further life-progress.

Experience has told you what weak spots in your education now give you much real concern. Why not tell others now how these weak spots might have been avoided?

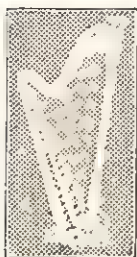
Experience shows you now what youth and lack of council from others might have pointed out to you. That experience is valuable.

Experience meetings where individuals speak from the heart are always interesting. THE ETUDE wants to hold a real "old fashioned experience meeting" in its columns in which any ETUDE reader may have a chance to participate. Therefore we herewith offer

A Prize of \$10.00 each

for the best five short articles which give our readers the most practical, constructive and helpful ideas in avoiding the mistakes and pitfalls such as have proved a hindrance to you in your career. Answers will be published anonymously if desired, but all answers submitted must be

1. Mailed to "Experience" Editor THE ETUDE, 1712 Chestnut Street, Philadelphia, Pa.
2. Must contain full name and address of sender; should be brief and to the point, and written on one side of paper only.
3. Must be received before June 30, 1918.
4. Must contain return postage if return is desired.



The Spirit of the Masters

A Series of Important Conferences
With the Eminent Virtuoso

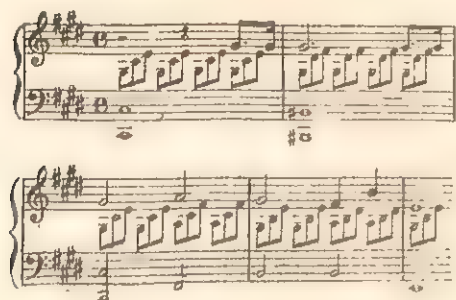
HAROLD BAUER

Beethoven the Master Builder

"Many students keep aloof from Beethoven through an entirely mistaken conception of that master. He has been represented to them as a kind of musical god, so grand and so magnificent that only the sanctified few should approach him. Considered from every aspect, Beethoven is so essentially human that he was first of all a composer of the people and for the people. In him, as in Shakespeare, we find every extreme, from tragedy to comedy and from poetry to realism. Beethoven, despite his lofty intellect, was wholly a democrat. He was tolerated by his imperialistic patrons as a genius and therefore irresponsible.

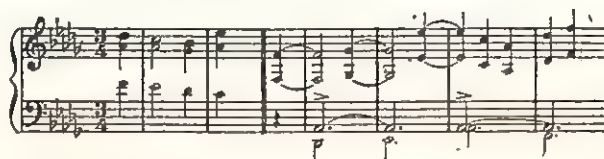
"In approaching Beethoven one must strive to identify oneself with his themes. It will take some little explanation to make myself clear upon this point. All of Beethoven's greater works,—that is, the works which he began to produce after he had passed from under the influence of Haydn and Mozart and had commenced to think for himself as an individual,—show an organic character which very few musicians understand and appreciate. Yet, it is just that thing which makes Beethoven great. Whether consciously or unconsciously, he achieved in his compositions something so akin to nature's own constructive efforts, as shown in various forms of life, that the result is perhaps one of the highest manifestations of art in any form. Beethoven toiled with his works until, when he had completed a great sonata or a great symphony, there was an inter-relationship between the parts that gives to the whole a unity, virility and character that few other composers have ever approached. That is, he used his motives and themes in such a way that one motive evolved from another not unlike the development of cell-life in living organisms. In Mozart, the themes have a decorative relationship, but rarely anything resembling the organic relationship that characterizes the works of Beethoven. Music bubbled through Mozart's ever-melodic mind and came welling to the surface in exquisite and delightful works,—works imperishable in their freshness and charm. In the case of Beethoven, the selection of a theme meant long and deliberate workmanship. Many of his themes came to him, of course, as inspirations, but he did not stop there. He went on working with the theme with infinite patience until he had literally exhausted all its possibilities, and then he started to put together his art work.

"When Beethoven had completed a great art work it had all the symmetry, charm and mass of a great Gothic cathedral. It was built for all time and will endure for all time. Let us take the *Moonlight Sonata* as an example. Upon examination of the first movement we find this motive:

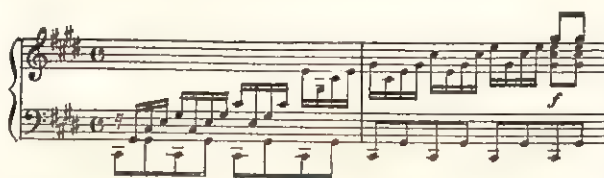


"The second movement contains a retrospective suggestion of the same:

Preparing for the Study of Beethoven, Brahms and Mendelssohn



"Now turn to the last movement and consider the harmonic structure here:



Observe that the first motive is carried through all three movements. The repeated G sharp at the beginning becomes a characteristically repeated A flat in the trio of the middle movement and recurs in the fortissimo chords of the last movement. The last notes of the melody of the first movement are used to form the theme of the second movement. The suggestion of a bare fifth with which the sonata begins is transmitted through the trio of the middle movement and is brought to extreme prominence in the left hand figure of the Finale. Lastly, the fact that the first three notes for the right hand are identical in the Adagio and the last movement is not without significance. Everything contributes to the organic unity of the whole work.



HAROLD BAUER.

"Note that the harmonic idea,—the seed,—the germ is there all the time. If this were merely an occasional happening it would mean

nothing, but the student of Beethoven soon discovers that it was a part of the master's set plan.

"In the Sonata *Opus 110*, for instance, there are a few measures of introduction with the melody at the top. This is followed by the principal theme. Note that here the movement of the basses is practically the same. Turn to the second and then to the slow movement, the bass is virtually the same in both cases, and in the last movement the theme at the beginning becomes the theme of the *Fugue*.



Note the persistence of the upward motion of the bars in all four movements. The theme of the fugue is contained in the melody of the first movement.

"The significance of all this to the piano student is that, in Beethoven especially, no part can be considered apart from its relationship to the whole. It may possibly be for this reason that artists find such endless interest in working with Beethoven. The work of interpretation should be directed towards representing that inner concreteness and organic strength which raises the works of this master to such a pinnacle.

"In studying any part of a Beethoven work the student must be especially careful to avoid any kind of character or tone value that is not susceptible to the subsequent modification that the theme may undergo. For instance, if the first theme of the *Moonlight Sonata* is played in too sentimental a style, it will be wholly out of balance with the violence with which the last movement must be played in order to bring out the composer's obvious intentions.

"Therefore in studying a Beethoven masterpiece for the piano, the first consideration is to ask one's self,—'What is the relationship between the movements of this sonata to the whole?' and then, 'What is the relationship between the parts of this movement to the

movement as a whole? There always is a relationship, and until you find it and understand it and are capable of expressing it, you can never hope to play Beethoven artistically.

Two Aspects of Brahms

"As with Beethoven, Brahms is a much misunderstood master with most students. They think of him first of all because of his 'lofty mentality.' That Brahms had, of course, but it is one of the last things to consider. Brahms was essentially human, as is shown by the works through which he first gained popularity, the famous *Hungarian Dances*. True, the themes of the *Hungarian Dances* were in some instances given to Brahms by the violinist Remenyi, with whom Brahms toured; but one must remember that it is the treatment of these themes that made the Brahms *Hungarian Dances* immortal. Brahms had this merry, vivacious side to him, and yet people who did not know him try to make out that he is sombre, even 'muddy.' It is incomprehensible to me, as his music seems so beautiful, so original and so thoughtful.

"His originality has even been impugned by many. Several of the songs that people now think are merely folk songs arranged by Brahms, were really original melodies with him. One instance is his famous *Lullaby* and another his *Sandmännchen*. This certainly shows the human, the 'popular streak' in Brahms. Parts of the *F Minor Sonata* and of the *G Minor Quartette* are absolutely popular in style and type, as is also the following theme from the last movement of the *C Minor Symphony*:



"Certain of his works are, of course, inaccessible to the student who does not possess the necessary technic. They do require unmistakably a special technic,—but it can be acquired by anyone who has the persistence to work. What is the difference between the technic of Brahms and that of his predecessors? This is easy to perceive, once the student looks a little under the surface. Most other composers seem to have based their pianoforte writing upon the principles of scales and arpeggios, which form part of the early training of every pianist, whereas Brahms seemed to care little for the human hand, and wrote stretches that are extremely awkward and difficult to the student who is working seriously to realize the musical content without making his technical efforts obtrusive.

"Mendelssohn, Schumann, Chopin or Liszt would have been content with a theme contained within the compass of one octave, and then invaded the rest of the keyboard through passage work, which, even if difficult, would not strain the hand to the breaking point. Brahms was evidently not satisfied with this, and this is probably one of the reasons why his works are, comparatively speaking, neglected. In Mendelssohn or Schumann the pianist can legitimately change his hand position every few notes. In Brahms, his hand has to struggle and sprawl around in a manner that calls for very special technic.

Mendelssohn's Obvious Beauty

"One of the reasons why Mendelssohn is played by so many students with success is the very obviousness of everything he wrote. It is all so beautifully clear. I am sure that I could not judge of the interpretative ability of any pianist through his performance of Mendelssohn. Mendelssohn left very little to the imagination. He wrote everything down just as he wanted it,—gave specific directions for everything regarding the interpretation, and made the road for the student so clear that any advanced student ought to be able to take up any one of his compositions and play it, after reasonable study, in a way that would have satisfied the author.

"This is not to be considered in any way as a detraction from the genius of Mendelssohn. Who can fail to admire the originality, the charm, the force and the delicacy of his works, to say nothing of a sense of true proportion and a flowing style which has been excelled only by Mozart? The point remains, however, that Mendelssohn makes few interpretative demands upon the performer that are not perfectly obvious. This is far from the case with Beethoven. I still discover hidden beauties in Beethoven that suggest new interpretative interests. In Mendelssohn, however, the student can fathom his lucid depths in a very short time, indeed. Von Bülow, in his edition of the *Chromatic Fantasia and Fugue of Bach*, refers to the masterly way in which Mendelssohn indicates all the details of his *Prelude and Fugue in E Minor* so clearly that it can be

accepted as a standard of editorial work. It is delightful to study and play Mendelssohn because of this very obviousness. His works are especially suitable for students who are on their way to compositions that call for serious and strenuous study of interpretative details.

The Home Without Music

By Cora Young Wiles

ONE of the dreariest and bleakest places, it has always seemed to me, is a home without music or a musical instrument. Even an old stringless guitar or banjo standing in the corner adds a look of comfort to the place—although I myself make it a point that every stringed instrument in my home shall be in order with a full set of strings.

We have caught many an hour of enjoyment on the wing when young folk visitors have joined in impromptu concerts, upon finding their favorite instruments ready to hand. There is nothing like music to keep the home desirable and attractive to a family of boys and girls and their young friends, and nothing more pleasing to a parent than to hear fresh young voices and fingers joined together in harmony.

In earlier life I carried my trusty guitar with me when visiting in the country or any place where there was no musical instrument. The sight of a wheezy organ has often reassured me upon entering a home, even though I had no intention of playing upon it. And one of my most interesting pastimes while visiting the family of an elderly great-uncle was to play and experiment upon an ancient dulcimer, one of the well-preserved treasures of the home.

While working earnestly at my beloved choice, the piano and pipe organ, I was sometimes rather alarmed at my penchant for picking up a little knowledge of every kind of instrument I met—I thought it indicated a lack of concentration—but I understand it now; I was preparing unconsciously to be a mother and home-maker—and there is nothing, I repeat, in all the world so conducive to home-making, except the family itself, as music. This fact is being recognized to-day in the public schools; and in many cities experiments are being made, more or less successfully, for introducing instrumental music into the home through the schools.

In Indianapolis, which, like many other cities, has long had vocal music in the grade schools, and orchestras, bands and glee clubs in the high schools, there has been an attempt to establish instruction of this kind. A committee from the Woman's Department Club and the *Matinée Musicale* introduced and directed this experiment, to the apparent satisfaction of those interested. For the first year, members of these clubs and advanced students of music were asked to volunteer their services, which many of them willingly did, the clubs defraying their expenses. Those school pupils who had talent, yet could not otherwise develop it, were taught the instrument each desired; piano, violin and cornet seemed to be the popular choice. In many instances the child possessed no instrument, in which case one was loaned or given to him, yet often an older member of the family would gladly bring forth an old violin which had long been laid away. The lessons were given in the school buildings.

A fee of ten cents for each lesson was charged pupils who could pay it, and free lessons given to those who could not. The latter was found to be a mistake, for at the end of the first year several pupils announced to their teachers (all of whom commanded good prices for instruction elsewhere) that they were going to "real teachers" hereafter, and proceeded to pay a good price for lessons in no wise superior to those they had been receiving. They did not appreciate that which was a free gift.

Therefore, during the second year each pupil was required to pay ten cents for each lesson and the two Clubs paid the balance of a modest fixed sum per lesson to each teacher, thus serving all alike. This sum was less than any of the teachers received elsewhere. At the end of each school year a pupils' recital was given before those interested, and the progress of the teachers and pupils noted. The lessons were also given during the summer vocational term of six weeks. During the third year of 1917-18 the school officials assumed the direction of the teaching, but the general unsettled condition of the country at large and the fuel situation have prevented the complete success that, it is hoped, will eventually be attained.

Find Joy in Your Music Lessons

By Florence Belle Soulé

IN these days of strenuous activity, when the liveliest competition prevails and new obstacles await us on every hand, it is hard to "let go."

Douglas Fairbanks gives good advice to the world and his wife in his book *Laugh and Live*. When I read it recently, it seemed to have a special message for music teachers. What a serious, hard-working set of people we are, are we not? How many of us ever relax, or could if we would? After a day of hard endeavor, we return home weary, worn out, and worst of all "tied up in knots." It is true that many of us have really forgotten how to laugh. I can hear someone say—"I have nothing to laugh at. I work early and late, have no time for pleasure and my life is as gray as a November sky. How can I laugh?"

This is all true in many cases, but the condition can be greatly improved if we meet it properly. The first rule is—find something interesting, next, devote a little time to the cultivation and enjoyment of it. It may only be a simple walk with the view of a sunset sky; a concert once a month, a new book or a lecture but it must be something to be interested in and put new zest in life. The child mind is constantly turning to something pleasant. A child is interested, vital, alive, which explains the bright eyes and the joy of motion. Interest every minute explains this.

Is it any wonder that so many children hate their music lessons, when the teacher is too dignified to smile and does not understand the child mind? How can the lessons be successful if there is no joy in them?

Experience has taught me that music teaching is indeed a serious business and I fully realize the need as well as the charm of dignity, but at this time I feel impelled to make a plea for relaxation. There is more than one reason for learning to "let go." In the first place, it is necessary to health. If we would work hard and long and keep well, we must safeguard our health in every possible way. A nervous wreck may be a great artist to-day, but he will not remain great. There must come a time when the tense muscles and highly-strung nerves give out and when this happens, a complete collapse follows. For this reason, an ounce of prevention may be more valuable than many pounds of cure, as a long illness is expensive and absolutely undesirable.

Serious study and hard work through an unbroken period of long years, have caused most of us to lose the play spirit entirely. We must be determined to win it back. During this awful war, with its constant suffering, heartache and self-sacrifice, we all need recreation as never before. If we would keep up under the strain, we must conquer "nerves" or else they will conquer us. Let us remember that a laugh is a tonic. It is also free (wonder of wonders) and it brightens life beautifully. A good story makes the pupil forget "nerves," helps the teacher to overcome fatigue, and thereby accomplishes much good. All the world loves fun, laughter and play. By all means let us play more, laugh more and learn to "let go."

Important Steps in the Growth of the Piano

As the harpsichord was the father of the piano, the following interesting account of its early evolution will be interesting to all pianists:

"The adoption of this form (the wing-shaped form of the *harpsichord*, as contrasted with the square-greater volume of tone. Indeed, the early harpsichord was in all its features (except the wing form) only an enlarged spinet. The larger case, greater soundboard and greater number of much longer strings of the harpsichord opened a new field for inventive genius. Many experiments were made. . . . Of all these manifold experiments, only four proved of value: the *forte stop*, which lifted the dampers; the *soft stop*, which pressed the dampers on the strings to stop the vibration; the *buff stop*, interposing soft cloth or leather between the jacks and the strings, and lastly, the *shifting stop*, which shifted the entire keyboard. . . . About the middle of the seventeenth century, harpsichords with two keyboards and three strings for each note were built. The third string, usually hitched to the soundboard bridge, was thinner and shorter than the main strings, and tuned an octave higher than the main strings. With the two keyboards the player could use the two or three strings of each note separately or together. Between 1670 and 1802 many compositions were written for it."—(Selected from *Pianos and Their Makers*, by Alfred Dolge.)



A Talk About the Turn

By ORLANDO A. MANSFIELD

Mus.Doc., F.R.C.O., F.A.G.O.



AMONG the various musical ornaments, the palm for agility and brilliancy must, undoubtedly, be bestowed upon the trill. But the prize for grace and beauty goes to the Turn (Ital. *Grupetto*). Hence, perhaps, the reason for its wide and permanent popularity. The employment of other ornaments, such as the *acciaccatura*, the *mordent*, and the *slide*, has largely declined; this declination being due, on the one hand, to the disuse of the instruments upon which the execution of these graces was so effective, and, on the other hand, to the gradual superseding of the old harpsichord music, to the character of which these more ancient graces so largely contributed, and to the correct effect of which they were so highly essential. But the popularity of the turn has seldom varied. Changes have taken place in its notation, and more often in its execution; but neither the vagaries of fashion nor the evils of misinterpretation have been powerful enough to cause the ornament to fall into desuetude or to incur dislike. Indeed, it seems as though time were unable to change or custom stale its "infinite variety."

Much of this permanence of position and popularity is due to the beauty of the outline or form of the turn. And as there are various types of beauty, so there are various forms of the turn, each being characterized by some variation in contour or execution. We can only find time and space to allude to the most common forms and the most generally accepted methods of interpretation.

Various Forms of the Turn

The ordinary direct or horizontal turn is generally denoted by a sign resembling an inverted S, viz.: ∞, the graceful character of this sign graphically portraying the beauty of the ornament it represents. Moreover, as we shall see presently, the undulations of the sign exactly represent the tonal progressions of the ornament itself. Usually the turn consists of five notes, viz.: the written or principal note, the next scale degree above,—“hereinafter called,” as our legal friends would say, the upper auxiliary,—then the principal note again, followed by the next scale degree below (called the lower auxiliary) and, finally, the principal note for “the third and last time of asking,” *e. g.*:

Chopin - Nocturne in E \flat , Op. 9, No. 2
Ex. 1. Written Performed

As we have already said, this turn is known as the direct turn. But the little accidentals written above and below it cause it to be known as an inflected turn also. The accidental above the sign indicates the inflection of the upper auxiliary; the accidental below, the inflection of the lower auxiliary; the inflection in each case being, of course, in accordance with the nature of the accidental, in the one case a flat, in the other a natural.

In addition to the direct turn we have another form of the ornament known as the inverted or vertical turn. This is again graphically and accurately denoted by the sign ∞, and consists of the same sounds as the direct turn, but with the position of the upper and lower auxiliary notes reversed. Thus, if the preceding example had been an inflected inverted turn, it would have been expressed and executed as follows:

Ex. 2. Written Performed

Sufficient has now been said to show that the *form* of the turn has a most important bearing upon its rendition. Of almost equal importance is the *position* of the ornament and the *tempo* (or rate of movement) in which it occurs. Thus, when placed *over* a note short in value on account of tempo or notation, the turn

usually consists of four equal notes, and commences upon the upper auxiliary instead of upon the principal note, *e. g.*:

Mozart - Rondo in A minor.
Ex. 3. Written Performed

But when, in the music of the older and earlier classical masters, a turn occurred over a note of longer duration, such a turn usually consisted of four notes, the last note being sustained until the value of the written note was completed, *e. g.*:

Haydn - Sonata in A.
Ex. 4. Written Performed

Indeed the older masters, more frequently than otherwise, commenced their turns and several other ornaments on the upper auxiliary. This was also the practice of the earlier classics, and the writer could quote some interesting passages in support of this statement from the unjustly neglected sonatas of Muzio Clementi, that grand old man of pianoforte playing.

But among more modern composers there has arisen a feeling that (1) when placed at the commencement of a phrase, a movement, or a portion of a movement; or (2) when preceded by a rest, a staccato note, or a note one degree above or below the principal note; or (3) when placed over a disjunct note (*i. e.*, a note approached by skip); or (4) when commencement upon the upper auxiliary would destroy the melodic flow, the turn should commence upon the written note, and should consist, as in Exercise 1, of five notes. The Chopin example just referred to illustrates the third and fourth points above enumerated. Unfortunately our space will not permit us to fully illustrate the other cases; but numerous examples can be culled from the pages of the musical classics by those of our readers sufficiently interested in the subject to make the search. We will quote, however, a somewhat modern example of a turn over a note, at the commencement of a movement, an example often misinterpreted by those “in authority,” *e. g.*:

Schubert - Scherzo in B \flat , Trio.
Ex. 5. Written Performed

When placed after (*i. e.*, on the right hand side) of a note, the written note is invariably the first to be heard. If this principal or written note be of short duration, the turn consists of five equal notes as in Exercise 1, and might with equal propriety be written—as there—over the note. But when the written note is of medium or of considerable length, the turn usually consists of the principal note first, reduced to half its value and tied to a group of five notes of small value occupying the other half of the time of the written note, *e. g.*:

Mendelssohn - Rondo Capriccioso Op. 14
Ex. 6. Written Performed

This method, it will be observed, throws the upper auxiliary *after* the beat, and avoids the mechanical or music-box effect produced by a group of four notes, *e. g.*:

Ex. 7. Bnd

This last notation, although allowable and often necessary in a quick tempo, would be highly objectionable in a passage demanding great taste and feeling. Such a rendering in a slow movement would proclaim the executant at once destitute of both the last named qualities. Aspiring pianists, please note!

A turn after a very long note is generally performed by allotting the greater part of the time value to the principal note, and throwing the turn back upon the last division of that note, *e. g.*:

Beethoven - Sonata in F minor, Op. 2, No. 1
Ex. 8. Written Performed

After a dotted note of considerable duration, or after a dotted note representing a complete beat in a compound time (*i. e.*, a time in which each beat is of the value of a dotted note or divisible into three instead of into two parts, the method of turn execution is similar to that shown in Exercise 8. But when the dotted note is of moderate duration and occurs in simple time (*i. e.*, a time in which each beat is of the value of a simple or non-dotted note, or divisible into two instead of into three parts), that, as Rudyard Kipling would say, is “another story.” In such a case, if the tempo be rapid, the turn consists of the principal note made one-third of its value, followed by a triplet group of the next lowest denomination, and concluding with the principal note, again made one-third of its value, *i. e.*, the value of the dot, *e. g.*:

Beethoven - Sonata in G, Op. 49, No. 2
Ex. 9. Written Performed

In lower tempo, as was shown in the corresponding case of the simple note in Exercise 6, the turn is more graceful and appealing when the principal note is tied and followed by a group of four notes of the denomination next but one below, *e. g.*:

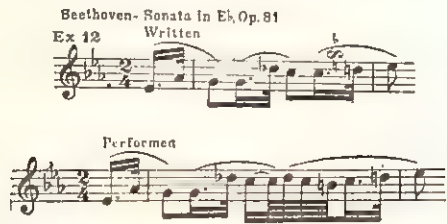
Beethoven - Sonata in G minor, Op. 49, No. 1
Ex. 10. Written Performed

Here again we avoid the harsh and mechanical effect of the auxiliary note being sounded at the same time as the accompanying harmony note.

The rendering of a turn after a double dotted note is a particular application of the rules last stated, remembering that the last note of the turn must occupy the place, and be equal to the value of, the two dots, *e. g.*:

Mozart - Sonata in C minor
Ex. 11. Written Performed

An interesting fact in this connection,—a fact as interesting historically as it is technically,—is that among the earlier classical composers it was generally understood that when a turn was placed over the second of two repeated notes, of which the first was of the same or of greater length than the second, the turn, as a general rule, was performed as if written after the first note, *e. g.*:



A much more familiar example than the one we have just quoted is to be found in the second measure of Beethoven's Rondo in C. In the foregoing example it will be noticed that the principal note is tied to a group of four notes, and not to a group of five as illustrated in Exercise 6. This is because the principal note is followed in the text by a note of the same pitch. In all such cases the final note of the turn must be omitted in order to avoid that particularly unpleasant and inartistic effect produced by a repeated note in the execution of a flowing ornament.

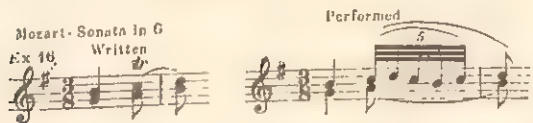
Another custom of the classic age, occasionally followed by more modern composers, was to write out the turn in full, in small notes. According to this method, to which Mozart was extremely partial, three grace notes were used to denote the turn over the note, while four grace notes were employed to denote the turn after the note, *e. g.*:



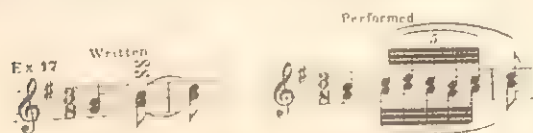
The above quotation from Mozart has no time signature. This is because the phrase is taken from a Cadenza passage in which neither the notation nor the observance of strict tempo is required or desired. The method of turn notation now under discussion was more frequently used to denote the inverted turn than the direct, *e. g.*:



Shakes, when followed by accented notes, usually ended with a turn. Sometimes, however, the shake was placed over a note of such short duration that only the closing notes of the shake could be performed in the allotted time. In such cases the shake would, of course, exactly resemble a turn over a note, *e. g.*:



A double turn, direct or inverted, *i. e.*, a turn occurring in two parts simultaneously, is seldom found in modern music; but when it is employed it is denoted by the sign S or SS , or even by small notes. We might manufacture an example from the foregoing, thus:



Here our talk must be brought to a conclusion. To treat the subject of the turn in detail would require a volume. The ornamentation of the older contrapuntal composers is a thing apart, to which we can no more than allude here.

Some Interesting Things About Applause at Concerts and at the Opera

By Clement Antrobus Harris

THE protest recently made in a contemporary to hand-clapping, as being an inartistic method of applause, recalls an acoustical observation which I do not know anybody but myself to have made. It is, that while clapping the hands produces a sound more of the nature of noise than musical tone, there is, firstly, a very perceptible difference of acuteness and gravity, as scientists say, between the sound produced by large and small hands. At the next concert to which the reader goes let him listen carefully to the clapping of a neighbor, who wears a glove of size 6, and compare it with that of one who wears 8's, and he will need no further proof. Secondly, the same hands when cupped or concave, will yield a much deeper tone than when perfectly flat.

It is interesting to recall the fact that in what we moderns regard as a less developed stage of musical evolution, clapping the hands, far from being looked upon as an outrage on the musical sense, was an integral part of an orchestral performance. A bas-relief from Kouyunjik, found among the ruins of Nineveh, and now in the British Museum, represents a procession of musicians. In front are men playing instruments, while following them are a number of women and children, probably singing, but certainly clapping their hands in time one with another, the arms and hands all being in exactly the same position. In this the Assyrians were following a well-known Egyptian and Ethiopian custom. The Hebrews are believed to have acquired their high musical attainments during their captivity in the land of the Pharaohs, and references to the clapping of the hands as an accompaniment to musical performances are common in the Jewish Scriptures. "O clap your hands together, all ye people; sing unto God with the voice of melody," is a familiar example. Historians generally assume that the clapping of hands supplied a merely rhythmical element to the music of the ancients. Who knows, however, but that the men who built the pyramids, anticipated my little acoustical discovery by a few thousand years, and that, by continual practice, the hand-clapping members of the orchestra acquired the power to produce a uniform note of recognizable pitch, and supplied what we should call a pedal-point, or inverted pedal-point, to their symphonic performances!

Donaldson, in his famous edition of Buckham's *The Theatre of the Greeks*, tells us that the behavior of the audience in a Greek theater in regard to the expression of its pleasure or the reverse was very similar to that with which we are familiar in the present day.

Odd Interruptions

More appears to be known about the expressing of blame than of praise. Saul's throwing a javelin at David, would seem to be the first recorded instance, though it is chronicled that as early as the days of Machon the Greeks were nearly as vindictive in their manifestations of displeasure as the Israelitish king, for if a performer disappointed them, they pelted him with stones! Evidently the cowboys and miners of the West, who hang on their pianos a notice, "Don't shoot the performer; he's doing his best," are providing against a contingency not so exclusively modern or confined to the New World, as most of us have imagined. Hissing is also a very ancient practice, contemporary, I should be inclined to guess, with the discovery of snakes. Its effectiveness was often augmented among the Greeks by the use of reeds and whistles, while Roman audiences provided themselves

with the *fistula pastoricia*, or shepherd's pipe, and blew it vigorously when not satisfied with a performance.

Our word "fiasco" is supposed, by some authorities, to be derived from this practice, owing to the similarity between a flask or bottle, which "fiasco" originally meant, and the instrument used to express dissent; others say the reference is to a broken bottle. Anyway, the Italians cry "Ola, Ola, fiasco," when a singer produces a false note, or fails to please.

Should sacred music be applauded? In Great Britain there is no absolute rule, but the general trend of opinion is against demonstrations in the case of music to biblical words. To follow such a solo as *He Was Despised*, by a hullabaloo, would be an outrage.

Most members of the more ancient Communion will probably be surprised to learn that in those early days of Christianity to which they appeal for authority, audible commendation in churches was evidently quite common—in approval of sermons, if not of musical performances! Gregory Nazianzen (4th century) asked by Jerome to explain a certain Bible text, answered, "I will teach you that at church, where, when all the people shall applaud me, you will be forced to know, what you do not know, for if you only keep silence, you will be looked upon as a fool"; the passage is quoted by Hore in his *Ancient Mysteries Described*. In the non-episcopal churches of Great Britain the practice in regard to signifying approval varies.

Applause in Theaters Forbidden

With this allowance—nay, encouragement—of applause in a sacred building, it is interesting to contrast the prohibition of it in secular ones. At one time demonstrations of approbation, at least in the form of ecoures, were prohibited in France, as was the calling of an author before the curtain: the first composer on whose behalf this rule was broken was Jean B. Lemoire or Moyné, who, in 1789, was called upon the stage after the performance of his opera, *Nephte*. Sixteen years later Paisiello was the means of removing a similar prohibition in Italy, for he induced the king to initiate the change by applauding an aria sung by Carlo Raino in the opera, *Papirius*. Applause is generally tabooed at the performance of Wagnerian operas to-day.

It was the withdrawing of these restrictions which led to what is surely the most extraordinary feature in the whole history of the laudation of public performers. I mean the notorious French "Claque": a body of hired applauders, originated by M. Sauton at Paris in 1820; these claqueurs were divided into no fewer than five sections, one of which committed the piece to memory and were loud in pointing out its merits; another laughed at the puns and jokes; another—chiefly of other members was to keep the audience in good humor; while the duty of the fifth section was to call lustily for ecoures. As many as 500 of these hirelings were sometimes engaged, and they became powerful enough to exercise a veritable tyranny. Nor was France which got a foothold in London, though not nearly to its elaboration, and application to dramatic and musical performers, that the idea could lay claim to even *icoeni*, that is, men hired to attend a banquet and praise the viands and the generosity of the host.

Dot and Dash

By Edward Rogers

No one knows just why the dash or point over notes (used to represent a very short staccato) seems to be dropping into disuse. The dot over a note was formerly taken to indicate that the note was shortened one-half. That is, the note was held down for one-half its length, the remaining half being silent. This was the general scheme for measuring the staccato when the dot was employed. When there was a short perpendicular dash or point over the note the note was

held for only one-fourth of its length. In other words the dash or point meant a staccato just one-half as long as the dot.

Czerny, Clementi and other pedagogues of yesterday laid great stress upon this matter. Beethoven was also said to be finicky about it. He altered proofs, time and again, when the dot was used where he wanted the dash. There is need for the shorter staccato sign in many places and it should be used where it is required.

Don't Neglect the Average Child in Music

An Interview with the Well-known American Composer and Child Psychologist
W. H. NEIDLINGER

[EDITOR'S NOTE.—Many people know Mr. Neidlinger through his delightful compositions but few know that he is one of the most distinguished specialists in the training of unusual children or that he has developed a new philosophy of treatment, which has met with recognition among scientific men. Mr. Neidlinger was born in Brooklyn, New York. His mother was English and his father an American. He was brought up in the schools of Brooklyn. He became a pupil of Dudley Buck, Van Nardoff, C. C. Muller, and in London, of Edw. Dannreuther. After a successful career as an organist, conductor of choruses and a teacher, he retired to devote himself entirely to composition. His reputation as one of the leading "child psychologists" of the time, however, brought him so many applications from those who needed his services, that he was obliged to provide accommodations for certain types of unusual children, to whom for years he gave his undivided attention, effecting many striking restorations of normal co-ordinations by use of his methods. Meanwhile

he made music his "labor of love" and produced many more exceptionally fine works. In addition to the great number of songs and works for choir and chorus, he wrote two light operas, one of which was produced by The Bostonians, the other being Miss Lulu Glaser's medium for her first stellar appearance. His Southern dialect songs, such as "Sweet Miss Mary" and "Rockin' in de Win'." have been exceptionally successful, as have his collection of songs for children, which first brought him fame because of his unique spontaneity and adaptability to Kindergarten work. Mr. Neidlinger was also called upon to supply the musical needs of the Camp Fire Girls and their official book of songs for ceremonial and camp life is his. Mr. Neidlinger is intensely American in his work and is now engaged in completing choral settings of some of the best known poems of the major American poets. One of Mr. Neidlinger's best known works is "A Serenade." Mr. Neidlinger has a new serenade, "To the Service Star," in this issue of THE ETUDE.]

The Wonder Child and the Average Child

The idea that music should be especially reserved for the so-called "wonder children," and that the average child, whom many think has little talent, should not concern himself with music, is one of the great fallacies in American musical education. What would one think of a system of education which proclaimed that only those children who are gifted in reading should learn to read? Every child will make music of some sort and it becomes the parents' duty to see that the natural equipment of the child for normal expression is preserved, in order that music, his birthright, may flow both in and out of his individual life in such manner as his nature shall elect. But do not insist that in your "child's garden" every seedling shall be compelled to produce acorns.

It has always seemed to me that we are blind when we fail to recognize the fact that music is the child's first form of expression. He will sing for ten or twelve hours at a stretch as he lies in his crib. There is one long succession of Wagnerian Recitative without words. The baby's all-day performance is so natural that his voice at the end of the day is apparently as fresh as when he started his morning carols. No matter how loud he yells he seems but to be exercising his lungs and vocal apparatus. No apparent injury ensues. His vibrant tone comes straight from his little diaphragm and the baby is often the best singer in the house and sometimes the loudest. Let him sing! Bless his heart, he is beginning his musical education with what is incidentally the most complete system of physical training which he will ever use. Could this system of exercise be preserved, with no interruption either by the disuse of neglect or the misguided intervention of parents, we should have better health and a foundation for more satisfactory musical equipment in later life.

Nature's Music Lessons

Thus, seeing that Nature's first music lessons are singing lessons, let us, as parents, or teachers, concern ourselves with the important process of co-ordinating these integrally true "singing lessons" with all future "music lessons."

Do not at once conceive the most original idea of making your children unwind thousands of miles of live-finger exercises at the piano in order that his musical bird-cage may finally be opened. There are hatreds born of such treatment which are more vital than all the possible loves which might thus be inculcated.

In my own experience, many a child so mis-driven in youth has come to believe himself unmusical, only to find in later years that his soul longs for the control of that form of musical expression which the piano-slavery not only prevented him from discover-

ing, but led him to believe, mistakenly, non-existent. Many a young man or young woman has come to me for a sort of "last aid" in such a case.

We must not forget that some souls must paint, in oils or water colors, others must define themselves in black-and-white—or shrivel. To other souls, a flute, clarinet, violin, piano or other instrument are as necessary as the nose through which he breathes. Still others try to express their eternal truth in statues or in literature, though they starve in the effort, but the common or garden variety of soul also needs some of these outlets as his body needs pure air and sunlight, good food and protection from the elements in order to be just a man or woman, with patience for duty and wisdom for responsibility.

Singing Lessons and Unusual Children

The beginning of Nature's preparation for this ultimate need is found in those "singing lessons" before mentioned, and my own experience with unusual children has shown me how deep-seated in the child is the connection between both mind and body and the sound-producing organs.

Many times a speech defect cured, has resulted in the establishment of physical co-ordinations previously non-existent, as a direct result of such a cure. As an illustration, in one instance where a nervous speech defect was corrected, the hair, which had always been dry and brittle, became naturally oily, indicating greatly improved bodily conditions. I could cite numerous equally interesting changes had I the time.

All this has made especially clear to me that the study

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W. H. NEIDLINGER.

of how one should stand correctly in order that one may breathe correctly,—breathe correctly that one may retain the proper use of the vocal apparatus, may from the psychological as well as the pathological point of view be infinitely more valuable in the future work of many children than hours and hours spent at any other study.

Speech begins to develop when the child first puts out his hand to grasp things. Speech is very closely associated with gesture, and singing should be merely musical speech. Just as the first speech of the child is unorganized speech and not a means of intelligent communication, there comes a time when there seems to be a sudden bursting into intelligence. The chasm between the child mind and the outside world is being bridged. It makes little difference whether the bridge be Spanish, Russian, French, Italian or Chinese, the principle is the same and the instrument, the human vocal apparatus, is the same. The constantly developing intelligence of the child demands expression. The thoughts that are growing in the child mind need an avenue of expression. Thus it is with the musical mind of the child. No one ever really knows what is there until the child is given some means of organizing or regulating his methods of expression.

Toy Drums and Tin Horns

Never discourage unorganized music in the child. Just as the desire to beat on a toy drum and to blow a tin horn is primitive longing for rhythmic expression, so howling and humming are his primitive means of exploiting his musical self. Later, when taught to sing little melodies, all will be beautifully organized and developed and his originality will not have been stultified.

I feel very strongly that there should be a kind of psychological laboratory or clinic in which the child's fitness for studying a certain instrument should be determined at the outset. Many unsatisfactory musical careers would thus be avoided and many hours of wasted work, to say nothing of wasted money, might be saved. Without such a means, one of the best guides is the child's own desires. He knows what he wants far better than you think he does and if he asserts his feelings in the matter, for goodness' sake, do not take them as signs of willfulness or native ignorance, but rather as the divine voice speaking through the child mind.

Don't Assist the Child too Much

Speaking psychologically, one of the great blunders that parents and teachers make, is that of assisting the child too much. It is far better to study the child's natural bent, provide him proper tools, and let him

work out his own salvation. Thousands of children have been weakened, not to say crippled, by the misguided love of their parents. Children are coddled at home or in school or in the conservatory until there is good reason why they can hardly stand alone, to say nothing of obtaining any ability of actual self-expression.

My experience has shown me that in a great many cases where musical ability was never suspected in a child, it was really very strong. No one knows what is lurking back in the child's mind. For that reason, to deny the average child the benefits of musical training just because he does not play like an Elman or Heifetz the first time a fiddle is placed in his hand, is to deny the child one of the great benefits and joys of life. Indeed, while the wonder-child can use his music as a practical means of livelihood, he does not need musical training any more than the average child.

The Precious Jewel "Interest"

The very first step, however, in all education, is interest—keen interest. Interest is a precious jewel of the first water. The first step should be to gain the child's attention through little songs associated with things in which he personally is interested. Never think of starting a musical career with anything mechanical, such as playing five-finger exercises or scales on any instrument. Get the interest first or you may never get it. Make every step as pleasurable as possible. The child must understand that he is being rewarded through his accomplishments and should take a more or less thrilling joy in finding out that he can do to-day certain things which he could not do yesterday.

Musical development is one of the greatest factors in the development of the human race. I believe that the health department of public school work should be closely unified with the work in music.

The Voice of the Race

Teachers of music should be among the most valuable citizens of the state. They should know the psychology of their work and think not only of the development of the art but also of its wonderful powers in un-harnessing the mental and physical forces which seem to be allied with all serious musical growth. It is all so natural and beautiful that only most blundering men could fail to recognize its importance. Consider the great mass of Folk Song and how spontaneously it has sprung from the souls of the people. Folk Song is the distinguishing voice of the race—the common soul of all peoples seeking its most common avenue of expression. It is more natural than oratory and more ingenuous. In itself it points to the permanent need for musical expression. I should like to say that as a man singeth, so is he. It behooves us to keep ourselves, our bodies, so free and true to natural conditions that our souls may sing as they will.

ROSSINI, at a rehearsal of a new opera, remarked to a violinist who persisted in playing F sharp instead of F, "I would prefer to hear the F. Your F sharp it is true is very beautiful. No doubt we can find a place for it elsewhere in the opera." Von Bülow perpetrated an equally pungent bit of sarcasm at the expense of a solo singer who flatted badly, remarking, "If Madame will kindly give us her 'A' the orchestra will tune to her."

How to Distinguish the Real Teacher from the Quack

We cannot all be specialists in musical knowledge, and the person who has the task of choosing a music-teacher for himself or for a child labors under a certain disadvantage, in being obliged to sit in judgment on a matter of which he is more or less ignorant. How to distinguish the pretentious and often plausible humbug from the teacher of solid worth? That is a question for which it is impossible to give one brief, decided answer, but perhaps we can be of some help, nevertheless.

1. Ask the teacher to explain his method to you. The quack generally sets great store by his "method," and will immediately become very garrulous on the subject; the true teacher will answer guardedly and usually explains that he teaches music and not methods, or words to that effect.

2. Ask the teacher to explain some little technical point of which you are ignorant; the true teacher will make it as clear as possible in a few words; the quack will use an immense amount of technical jargon intended to impress you with his learning.

3. The quack will boast of the great teachers under whom he has studied or the famous schools he has attended, or possibly of his own noted successes as a public performer; the true teacher (if he boasts at all) will boast of the successful pupils whom he has trained up.

Do You Make Music a Puzzle?

By Fay Stevenson

WHEN I first began teaching I was inclined to sit calmly by my pupils and let them puzzle out each note. The result was that they began to hate their music and I began to almost hate them! It seemed as if their stupidity was abnormal and since they knew the names of the lines and spaces they ought to be able to read the note after the clock had ticked and ticked and ticked! Still I beheld a puzzled, anxious look and heard no note. At last I began to help one little girl. I worked and experimented upon her as the doctors do upon dogs and cats! Every time I saw that puzzled little brow all knitted up I smoothed it immediately by crying out the name of the note.

For four lessons I noticed no improvement; in fact I thought I was teaching her to be a little poll-parrot, but I kept up just for experiment for another four lessons. And then I was rewarded! My pupil read everything I gave her promptly and with smooth, calm brow and an unhesitating touch. She knew her notes when she saw them! She had been introduced to them and she immediately recognized them as old friends no matter what position they took upon the staff.

Meanwhile my other pupils were far in the rear. I still noted the puzzled expressions, heard smothered sighs and groans and listened to the click of the clock. Think of the precious time which their parents were

paying for while I waited and waited only to hear the wrong note! I had used my one little pupil as an experiment and she had done good work, therefore I now began to help all my pupils in exactly the same way. No longer did I let them wiggle and twist while they lost all the melody and harmony of an exercise or piece merely because they could not recognize the name of a note. I began to call it out each time a pause occurred and my reward was amazing. I made music simple instead of something like a picture puzzle. It also served to quicken their minds. Pupils who had formerly hated music began to love it; children who formerly hesitated and kept poor time played merrily on and I found that instead of a set of little worried, puzzled, wriggling creatures I soon had a set of real little musicians who knew their notes the moment they set eyes upon them. My pupils were not afraid of me and they began to feel that I was their friend and helper and not a superior creature who was wonderfully stingy and miserly in giving up information.

"BELOVED Beethoven, many have lauded his artistic greatness; but he is far more than the first of musicians, he is the most heroic force in modern art; the greatest and most faithful friend of all who suffer."—ROMAIN ROLLAND.

THE distinguished French conductor, Habeneck, was once accused by Berlioz of a lack of earnestness in rendering one of Beethoven's most frequent dynamic signs, *crescendo* followed by a sudden *piano*. "Now, Habeneck," said Berlioz, "when will you give us that passage as Beethoven intended it?" "Never, as long as I live!" exclaimed Habeneck, very much irritated.

"Ah, well, then we must wait," rejoined the other, "but don't let it be long."



When Lucy Came Home from Boarding School

(From a Painting by W. L. Jacobs)

What the Family Thought

FATHER.

"Always knew our Lucy could do it just as good as the Squire's daughters, if she tried. Guess it paid to sell that fourteen-acre piece to give her those three years in boardin' school. Beats all how children do grow. Lucy's goin' to get a whole lot of pleasure out of playin' the piano and I'm right proud to see her do it. Lucy, did they teach you a piece called *Sweet Alice Ben Bolt* while you was up to Boardin' School."

LITTLE WILLIE.

"Gee! Just look at her fingers go. Looks like a hay tedder. Wish I could do it."

AUNT MARY.

"The Carruthers always did have talent. I used to be right good at singing school, myself. Lucy did you ever hear of a piece called *The Maiden's Prayer*?"

BIG BROTHER.

"Hope I'll get a wife that'll play as good as Lucy. Wonder how much a good piano costs."

GRANDMA.

"There never was such things when I was a girl. Seems to me that if I'd been able to play, all the bakin' and cookin' and dress-makin' and preservin' and nursin' and butter-makin' and milkin' and gardenin', and soap makin' and washin' and housecleanin' and wouldn't have been half so hard. Lucy you ought to have heard your grandfather sing *Her Bright Smile Haunts Me Still*."

MOTHER.

"Dear! Dear! If I only could have done that. Amos do you recollect that I never even had a parlor organ till after we got married? Lucy'll have a different chance in life from what I've had. There hasn't been anything in years that has made me happier than to hear Lucy play,—it's goin' to make things a whole lot brighter in our home, Amos."



DR. KRAUSKOPF

A public Mass Meeting held in the Forrest Theatre in Philadelphia on March 12th, 1918, advocated "The Need for Music and Drama in Wartime" as a means of fostering the welfare of the U. S. Government in prosecuting our great war. The meeting was held under the auspices of the Drama League of Philadelphia and allied Musical, Educational and Civic organizations. The meeting was in no sense a meeting of protest, but one of information and affirmation indicating the important lines of service which make these arts of such present value to our government. A long array of distinguished speakers whose addresses are given in part in the following participated in the meeting. The audience was representative and numbered about two thousand. Mr. James Francis Cooke, President of the Drama League, President of the Philadelphia Music Teachers' Association and Editor of THE ETUDE presided. Enthusiasm ran high and it was frequently necessary to quiet the applause in order that precious moments might not be wasted.

The meeting was based upon the declaration that since there was one foremost thought before the United States at this time, and that the great purpose of win-

Monsignor Hugh T. Henry

Monsignor Henry is one of the best known authorities upon the music of the Catholic Church. His wide experience as a clergyman and as an educator, and his sympathy with the forward movements of the day, make his remarks of exceptional interest. Unable to attend the Mass Meeting in person, he sent the following most interesting letter:

The morale of the folk at home needs stimulation and sustenance quite as surely as that of the boys abroad. There may be those who will not unreasonably claim that the greater need lies here; for the nerve-tension of long waiting for news from abroad, the gnawing anxieties and fears that are inseparable from war and that most acutely affect those who remain behind in the old home, the empty chair at the dining-table or in the sitting-room, with its constant intrusion of (as it were) a staring vacancy—all this great complex of emotions that must remain as long as the loved one is facing death in the trenches, is assuredly a burden hard to bear. Blessed is he who in any enlightened manner can minister to such burdened hearts, can divert them from too steady a contemplation of their domestic anxieties or mayhap griefs, can "purge the bosom of that perilous stuff that weighs upon the heart."

Every boy that goes abroad leaves more than one heart behind that thinks constantly of him, leaves indeed many such hearts. It is not easy for us to realize the great extent of this patient sorrow. In a recent address to Congress, Mr. Mason, of Illinois, quoted from a letter of one father whose boy is now in France:

"Mary sets Jim's place at the table regularly. She knits and prays for him constantly and in the night calls to him in her dreams."

And Mr. Mason forthwith comments on this letter: "Mr. Chairman, there are hundreds of thousands—a million—Marys—mothers and sisters." He might have added, fathers, brothers, and sweethearts. That is to say, each soldier abroad is to be multiplied by all the hearts at home that are nearest and dearest to him. If his morale is to be sustained, so must that of his loved ones at home. They have not the excitement, the constant occupation from hour to hour of a disciplined soldier's life, and the high adventurous spirit that naturally characterizes the activities of a military life. No, they must idly stand, as it were, and wait. It is for all of us to realize that "they also serve who only stand and wait." These fathers and mothers, brothers, sisters, wives or sweethearts, serve their country very nobly indeed. But their morale must also be sustained.

The National Need for Music in Wartime

A Public Meeting Which Should Find its Prototype in All Parts of Our Country

How to Get Up a Similar Meeting

ning the war, it was just that the public should be further enlightened upon the great part that music and drama, books and lectures were doing to preserve a victorious morale at home and at the front. The program included men in all representative walks of life, manufacturers, clergymen, lawyers, actors, musicians, business men, professional men, etc. The meeting opened with lively community singing conducted by Mr. John F. Braun and accompanied by Mr. Stanley Muschamp. Mr. Horatio Connell, known in Europe and America as one of the most distinguished oratorio singers, sang a group of songs, and Willy Greenberg, a Philadelphia violin prodigy, pleased the audience immensely by his playing.

Aside from the exceptionally interesting and forceful reading which the following addresses afford, the principal reason for presenting the following is that this great moment in our national history affords a wonderful opportunity for teachers and club leaders to conduct similar meetings of information and affirmation, bringing forth how music, books, lectures and the stage may help in keeping America fit at home and abroad to meet the mountainous task which is before

President Wilson attends the theater, so the newspapers tell us, several times a week. A much-burdened man, he shows us one way of helping to bear our burdens. Good dramatic or musical performances are helpers in this war. The boys in our cantonments are being provided with both means of entertainment, although doubtless they need it not as much as the folk at home. "Smileage" is as necessary for us as for them!

Hon. Wm. C. Sproul

Senator Sproul, President of the Union League of Philadelphia, was present and addressed the above-mentioned meeting in enthusiastic terms.

The spirit of the drama and music have always been an inspiration to civilized people and it would be a great shame now in our present crisis to lose that great incentive to the best endeavor that people can have. I do not believe that even America can spare these inspirations at the present time.

We do not profit by going sadly to our work and to our great tasks, but we want to go at them with songs on our lips and joy in our hearts, and I hope that the full object of your movement here may be attained.

Rev. David M. Steele, D.D.

Dr. David M. Steele is one of the best known of the Philadelphia clergymen. He is the rector of St. Luke's and the Epiphany. His church services have always given music an opportunity to play its proper part in the worship of God and the musical services are thronged with people who come to hear a remarkable choir directed by the well-known American composer, Harry Alexander Matthews. Dr. Steele addressed the Mass Meeting mentioned at the head of this article and said in part:—

It is all important that we recognize the advantage of continuing every conceivable activity of religion in war time, and to find out how best that message, which is the message of God to man in trouble, can be expressed in tones of music and of song. But I firmly believe it can. I believe herein lies the distinction between the use of music to stir emotion and the employment of music as a means of expressing an emotion which is encouragement to those who most need it.

I believe in the best music that can be made, and I believe it from the standpoint of its value to the life of citizens, and if anyone wants to make a distinction between music which is sacred and music which is secular for this purpose, I know not whereof they speak.

If any person in the dreadful stress and strain of these times, which are sufficiently dark, but will be darker, wants to draw a too finely sharp distinction between the serving of one's country and the serving

us. Such meetings may be very easily organized, as the thinking people of any community will surely be with such a movement. Secure the interest of the local clergymen, jurists, business men, physicians and teachers. If possible, get the help of some out of town speaker of prominence. If some musical artist, actor or military personage of renown is to be in your locality at that time, endeavor to get in touch with him in advance and induce him to participate. Your meeting will not merely give a stimulus to all of the artistic and educational activity of your community, but it will help in building up the patriotic spirit and aid the nation in winning the war.

In the addresses given, any of the following material may be published or used in club papers, etc., without further permission. This and similar material presented in other parts of THE ETUDE will supply innumerable thoughts for club discussion and club papers. Judging from the numerous applications we have received for material of this kind bearing upon music and the war we believe that ETUDE friends will welcome this unusual opportunity to be of special service to the U. S. Government by "doing a bit" in this way.

of one's God, I know not how to talk their language. This is my word to you. The voice crying, the voice of humanity, finds its echo and its response only from the sense of the heart of God, that engendering one emotion engenders the kind of emotion which can best be expressed in songs without words.

Mr. Reinhold Werrenrath

Mr. Werrenrath, the noted baritone, so well known through his concerts, recitals and talking machine records, made an excellent short address at the above-mentioned meeting and concluded by singing the *Battle Hymn of the Republic* with thrilling effect. Mr. Werrenrath said, in part:—

However, I might show proof of why it is necessary. Furthermore, abroad in war-torn Europe, in England, they are to-day giving performances of operas. Even Richard Wagner is not under the ban in England. All through Germany concerts are being given, as in past times, the people evidently finding need of such comfort. So our own country. As you know, we on the Atlantic coast are apt to think that the United States are bounded by the Alleghenies. I have just returned from my first visit to the other coast, and for the first time in my life I have been impressed with the fact that the Kaiser and all of his secret agents have evidently been unable to find out in all their years of investigating that America and American spirit can never be conquered.

Music out on the coast is going even stronger than it was in previous times. I have not done a great deal of work in the East, but from what little I have seen, it would seem to me that concerts are being given with more frequency in New York, Boston and Philadelphia than in what we would call normal times, and it is certainly so on the coast. Concerts are being given as never before and the attendance is beyond all records. It seems as if they are simply crying for the noble, the uplifting influence of music, and who are we to take away that consoling influence from them?

The most important factor in a nation's artistic growth lies not in the production of great composers or great artists, but rather in the musical development of the people, and their artistic appreciation. That is what the war seems to be doing for the people of the United States. It is giving them a taste for more serious music. It is making over the United States from a nation of Jazz Bands and cabarets to a nation that appreciates, yes demands, good music.

Mr. Fullerton L. Waldo, a well-known playwright and music critic, Editor of The Philadelphia Ledger, who had just come back from the front, was present at this meeting and said that music was one of the

"Music and Entertainment Are as Essential to the Soldier as Food and Sleep."—General J. J. Pershing.



LIEUT. SOUSA

great needs of the men at the front. He told a story of a Scotch "Jock" who wanted a piper to play to him in the hospital. The wish was gratified and he was cured; but all the other patients suffered a relapse. Mr. Waldo held that a singing people and a singing army could not be enslaved or defeated. As long as the Jews in Babylon kept their harps on their willows their captivity lasted; when they took them down and made music again the exile was over. The negroes of the South sang their own Emancipation Proclamation ere Lincoln signed it; their "spirituals" lifted their souls above their task to a new heaven and a new earth. While the song of hate would never become the Battle Hymn of the Republic, the speaker predicted that our men would enter Berlin with the song of songs upon their lips, the song of a constructive future for humanity, the song of love.

Lieut. John Philip Sousa

The distinguished American Bandmaster relinquished a very large income to enter the service of our country. His famous Naval Reserve Band is known to have been of historic value in raising recruits and in increasing the subscriptions to Liberty Bonds, Red Cross, etc.

It is a well-known fact that Napoleon, when the French Army was in Dresden, sent back to Paris to get art, and secured the singers, actors, and players of Paris. He did it because he knew that the soldiers and those in the French Army had to have music. When he went over the Alps, the same thing happened. He carried opera companies, dramatic companies and singers and actors, and they sang under the Pyrenees for the French soldiers. The same demand was felt in Egypt. It was even then a military necessity to have what some have foolishly called "non-essentials."

Judge John M. Patterson

One of the best known of Philadelphia's jurists was present at the aforementioned meeting and delivered an eloquent address of which the following is part:

The ideals for which we are fighting in this war do not belong to us alone. They were not originated in 1776, but they go back to the beginning of time itself. The remotest of mankind in all places and at all times have been fighting for those same ideals.

We are fighting for the same ideals that inspired Moses when he lead the children of Israel out of the land of Egypt. We are fighting for the same ideals that inspired the Maccabees when they made war on the Syrians that they might worship God as they wished. We are fighting for the same ideals that inspired Horatio when he stood on the Bridge that spanned the Tiber, to keep back the enemies of the city. We are fighting for the same ideals that inspired Joan of Arc. We are fighting for the same ideals that inspired William Wallace when he stood on the heather hills of Scotland to keep back the enemies of his country. We are fighting for the same ideals that inspired Hampton when he rose in the British Parliament to defy a British tyrant. We are fighting for the same ideals that inspired Daniel O'Connor and Emmet. We are fighting for the same ideals as Penn had when he crossed the ocean in order that he might found a colony in a country where you and I and the other Pennsylvanians might enjoy the freedom that we do enjoy here. We are fighting for the same ideals that inspired Washington when he gave us our freedom. The same as Pulaski and others. We are fighting for the same ideals that inspired Abraham Lincoln when he freed his country of slavery.

Those are the things we are fighting for and we need all the help and all the comfort and all the encouragement that we can have, not only on the other side, but here at home, and to take away our songs and our plays that cheer us and encourage us and keep up our spirit, to my mind would be to help the Kaiser, and I don't believe that there is the slightest doubt but that we will have our plays and our music and song to cheer us, for this war is not only going to be one with cannon and with shot and shell and soldiers, but the war to my mind will be one that will be won by the side that keeps up its morale the longest.

Why is it that Italy after its wonderful advances in the Julian Alps was pushed back? Simply because of loss of morale. What is Germany trying to do in this country to-day? Simply trying to sow the seeds of discouragement and dissension amongst us, and it seems to me that the song and drama are needed to counteract their work.

Where would have been the song, "The Battle Hymn of the Republic" or the "Star-Spangled Banner" or those wonderfully inspiring songs that have helped to make nations live and hope, had it not been for the soul of music? Even the old Jewish people felt that music on the Sabbath was needed, and we need it now.

If we listen to the beautiful plays that are being

produced, and if we listen to the wonderful songs that are being sung, we will be more able, when the time comes, and victory crowns our arms, to again sing the "Star-Spangled Banner, and long may it wave o'er the land of the free and the home of the grave."

Dr. Herbert J. Tily

Dr. Tily is the general manager of one of the largest of the Philadelphia Department Stores (Strawbridge & Clothier) employing over 6,000 people and doing a business running into the millions. Dr. Tily conducts an excellent Choral Society of 150 voices (all employees of the store). He is an organist and has the degree of Doctor of Music.

We believe that business methods and the arts can now be run, not business alone for business' sake, and not alone art for art's sake, but business and art combined for humanity's sake.

There are two enormous armies enlisted in this war. That one self-sacrificing army on the other side, and back of that army the people at home. If we would accomplish the greatest good, we must see to it that nothing interferes with our ability here to put back of those men everything which we can put back of them.

Now abnormal living will not do it. If there is one thing which business men have learned it is that the greatest efficiency comes in the business hours by seeing to it that proper recreation is had in the relaxation time.

Mr. Macklyn Arbuckle

Mr. Arbuckle, one of America's most famous actors, made such a remarkable address at the above-mentioned meeting that he left his audience in cheers and laughter.

The Chairman followed my introduction with the happy quotation, "Nobody loves a fat man," but the author of that line was absolutely wrong. You know a fat man has got to be good-natured. He can neither fight nor run.

The spirit that pervades the stage is in perfect accord with the patriotic spirit of the other classes of citizens in this great country. We are doing our part as earnestly and as thoughtfully and as cheerfully as every other class of citizens in this great country. The stage has sent its heroes to the front, and we who are back here must necessarily be in training and prepare to keep in mind the productions of those who have gone before us and for us.

I have a motto in my life. I have always tried to live up to it. "Keep your face always to the sunshine, and the shadows will fall behind you." I understood from my saintly mother that I was born smiling. My father once said to me, "Son, God bless the man who makes you laugh."

It is that spirit that is the purpose of this meeting, and thoroughly in accord with it. Keep our boys cheerful, with both music and drama. The best way to keep children out of mischief is to entertain and amuse them. The same with grown folks. A lot of grown folks are likely to get into mischief if they are not entertained at home.

Now, my friends, this is what I mean by spreading happiness. We are in the midst of the seriousness of life, and we have serious business ahead of us. Our voice is heard throughout the world, and it is a well-known fact that when an American starts something he generally goes through with it. That is why we must not forget the serious side, but we must keep in view the brighter side, that we may effectively influence those who have to face the extreme seriousness of it.

Cheerfulness is an aid in winning this war, and I will only say, those of you who can remember it, if you will repeat it at night and in the morning with your prayers,—those of you who are given to that,—and every time you feel that you have a trouble just stop one second and think of what trouble means to the women in the war-ridden Europe, and your trouble will be infinitesimal,—and remember to "keep your face to the sunshine and the shadows will fall behind."

Rabbi Joseph Krauskopf, D.D.

Probably the most distinguished clergyman of his faith in the United States, Dr. Krauskopf is widely known for his breadth, his participation in public affairs and his fine literary ability. He was the founder of the National Farm School and has taken a wide interest in agricultural matters. In addressing the meeting mentioned at the head of this article, he said, in part:—

But I know of very few places where the meeting seemed more sacred than in the stage of this theater. I have a rather large congregation, yet I have no reason to be satisfied with my work for the last thirty-four years. Yet I say conscientiously with all my heart that next to the Church, next to the place of worship, I know of few places where greater and better work is being done for the education of mankind and for the uplift of the human heart and the inspiration of the soul than is being done on the stage. I attend theaters very frequently, as frequently as my

time can make convenient, and I avail myself of every opportunity to hear good music, and I often speak of the great plays that I see or the great music that I hear, and often recommend to my congregation that they go to see and to hear the same play and the same music. I have given many sermons that have been based on plays I have seen, and I can come away from a great play or from a great bit of music with new power, new interest, new uplift in my heart. Why, the very word theater means to think and to meditate, and I believe that the word theater in the Greek meant the reader. We do know that the ancient Greeks had plays long before they had sermons and that their plays were sermons. They had to educate and to uplift their people with plays.

The Old Testament is full of plays. Certain parts of the Old and certain parts of the New Testament have a strong hold upon the reader. It is because of the dramatic element in them. The story of Cain and Abel, the story of Joseph, the story of David and Goliath, the story of Ruth, the story of Job, especially, are all dramas. They used them for the purpose of bringing out the results that we to-day bring about by our religious services.

The world will never permit the stage to pass or music to cease its inspiring and cheering and uplifting voice. We never needed it more than we do at the present time.

I remember the story is told that once upon a time the genus of man came before God and said "Almighty Father, man is not satisfied with the power of speech. It is insufficient. He wants more. There are times when speech does not express the innermost emotions of his heart. He wants something to express heart and soul better than he can at the present time," and God tried to satisfy the genus of man telling him of the powers he already possessed. Just at that moment Music appeared, and God beckoned to her and said "Go down to the earth to men and make thy dwelling among them for ever," and music entered the heart, and the heart had speech.

It is music that we need most. No matter what the sorrows may have been during the week, no matter what the agonies may have been during the week, and there were many of them during the Dark Ages, it is said that the Jews were obliged to enter the Chapel with a song, a hymn. Lifting up their voice in music, that they might have a taste of real Sabbath balm. More yet than the spiritualist he needs something that will take man away from the sorrows and agonies with which he is filled every day from early morn until late at night.

The best way of getting out of our trouble at the present time is to keep the music going, keep the stage going, give the people relaxation to forget their troubles for a time, and they will come back to their duties all the stronger, all the better, for the diversion they have received.

Mr. Fullerton L. Waldo

Mr. Waldo is the assistant editor of the Philadelphia Public Ledger. He is a musician and dramatist of experience. His participation was especially valued because he had come direct from a visit to the Western Front. He said:

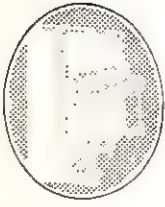
"Music has immense meaning to the men at the front. A singing army can never be defeated. (Mr. Waldo then gave several anecdotes to illustrate this point.) The Hymn of Hate will never taint the glorious American patriotic song, 'The Battle Hymn of the Republic.' The future of the new race must be worked out in a spirit of compassion and tolerance, which music and the fine arts will do much to promote."

Chaplain C. H. Dickins, U. S. N.

Chaplain Dickins has taken an immense interest in providing music for the thousands of men quartered at the League Island Navy Yard. Before pronouncing the benediction, he said, in part:

Let us put some tune and some joy and some music into our country by showing Germany that we have lots more to give here. Let us make the new liberty loan, which comes to us soon, an unbounded success. I know of nothing that will bring trouble and sorrow into the homes of our enemies more than to make this liberty loan a wonderful success. God give us all courage to do it.

Music is one of the greatest things in the world. It takes out of things their morbidness and discouragement. Let us thank God for song. We shall have made the Kaiser wiser and let Berlin see that it is all in May Almighty God, the Father, Son and the Holy Ghost come into the hearts of our boys and inspire them and fill them with the love of country. May they give us the spirit of sacrifice to stand by our country through all its terrible trouble, and bring it to victory through Jesus Christ, our Lord. Amen!



The Teachers' Round Table

Conducted by N. J. COREY



This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Too Rapid Bodily Growth

"A frail and nervous pupil of fourteen, but with exceptional talent, complains for past year of arms and hands hurting when she plays. Her hands are large and she can reach a tenth. She plays with ease and relaxation. I have taught her three years. Physicians have been consulted who give various explanations. She has sores on her arms. Some people say her trouble is caused by her music, but I have been a successful teacher for seven years, and am a pupil of Emil Liebling and Rafael Joseffy, and resent the implication. Can you give any helpful suggestions?"—L. F. E.

Although it is hard to diagnose conditions without seeing the "patient," yet your rather long letter gives me sufficient information so that I feel confident in drawing a conclusion. I have come in contact with several such cases, in fact was one of them myself, for at fourteen I had reached my full height and could "reach a tenth." My opinion is that the child has grown too rapidly, the excessive demand upon her physical strength in the growing being about all that should be asked of it. Under such conditions the blood is apt to be under par, and the body and nerves are insufficiently nourished, the supply not being sufficient to keep pace with the rapid growth. There is usually a cause for this mushroom sort of growth, very often severe sickness during the earlier years. Whatever it is, whenever the condition is encountered, and it is more common than is realized, as it is not always marked enough to cause so much trouble, there is only one treatment. That is to reduce all work to a minimum and let the child devote herself to just growing until sufficient physical strength is developed to permit of work. Her main work in life should be gathering strength and building up her body so that it will be able to meet all reasonable demands upon it. For two years, at least, no great physical demands should be made upon her. The strength which failed to develop with her over-growth, must be supplied before she will be in a fit condition for life. It will do her no harm to keep up her music, but she should not be pushed. The implication upon you and your music as the cause of her lack of physique is, of course, ridiculous. Whoever makes this remark is simply making a camouflage to cover his or her own ignorance in recognizing the true cause. This is my diagnosis from your letter. It seems to me to describe a condition I have encountered several times.

Let Nature Adjust

- "1. I have a pupil using Heller's *Op. 45*. Which number of Mathews' *Graded Course* may I now put her in?"
- "2. How can a small, fat hand that does not expand be made flexible? Child is 12 years old, but cannot reach an octave."
- "3. Which is correct on a black key octave, the fourth or fifth finger?"—J. O.

1. The fourth book of the *Standard Course* may be used in conjunction with Heller's *Op. 45*. If she has completed the Heller and is playing exceptionally well she may be ready for the fifth book.

2. Beyond the usual exercises, rubbing and molding the hand by massage, there is little you can do. If the child is only twelve the matter need not give you undue anxiety. By the time she is sixteen, and before, she will doubtless be able to reach the octave. Flexibility with such a hand will have to be a matter of gradual development.

3. In octaves the fourth finger should be used on the black keys. Play the chromatic scale, for example, and you will note that it can be performed with a minimum of the forward and back motion that is necessary if the little finger is placed on the black keys. The thumb is easily slipped up to its black key, while the little finger acts as a sort of axis moving up the keyboard in a direct line. Much waste motion is thus eliminated. There are hands, however, so small that the fourth finger cannot reach the black key, in which case placing the little finger on the black keys is a necessity.

From Top to Bottom

- "1. I have difficulty in making pupils understand the leger lines. What will help them?"
- "2. Is there a rule that will help children to remember the names of the different octaves?"
- "3. I have a boy pupil of 12 whose hands become cramped when he tries to reach an octave. I have had him practice octaves, hands together, but with little success."
- "4. I have a pupil of 12 of fair ability, but who will not practice. I have even gone so far as to tell her parents I shall not teach her longer, and still she comes without having practiced. Is there any way of arousing her interest?"
- "5. In playing accompaniments for the violin should the damper pedal be used?"—C. M.

1. I have very recently given some consideration to the leger lines. The pupil should have daily drill on reading them. Show how to compute them by indicating that they are simply a continuation of the staff. Pupils learn the staff because of constant reading the degrees in their music. A little practice specially arranged for the leger lines will produce results. *Spelling Lessons in Time and Notation*, Bilbro, and *Note Spelling Book*, Sutor, are very helpful.

2. Children do not have occasion to use many of the octaves, hence it is hardly worth while to teach more than they employ. Starting up from middle C, the first octave is *one-lined octave*, the next *two-lined octave*, and the next *three-lined*. These are easily remembered by the numbers. The first below middle C is the *small octave*, and the next the *great octave*, and the next *contra-octave*. If you use these names with them constantly in indicating their places, they will soon remember them without difficulty.

3. A boy at that age, with small hands, should not practice octaves. Such practice for him is liable to result in injury. Nature will provide him with the necessary stretch in three or four years.

4. If you have done all you can to arouse her interest by selecting attractive pieces, etc., and her parents will not insist on her attending to her practice, and appealing to her spirit of emulation does no good, I am afraid I can give you no suggestion that will be of much assistance. The pupil who will not practice is the *bete noir* of every teacher.

5. In playing accompaniments for the violin or any other instrument the piano should be used exactly as for any other playing, except that it should be properly subdued.

Classics for the Young

- "1. About how many and in what order should Kuhlau's *Sonatas* be given to a second grade pupil?"
- "2. Are there any of Mendelssohn's *Songs Without Words* that may be used in the second grade?"
- "3. What classics may be used in the second and third grades?"
- "4. Can the *First Study of Bach* be taken up in the second grade?"
- "5. What good reason can I give for studying sonatas and Bach?"
- "6. About how many and in what order should Czerny's *Opus 299* be given?"
- "7. Should Mozart's *Sonatas* be given with this? Also, is Engelmann's *Album of Favorite Compositions* suitable?"
- "8. Please suggest some classics for this grade."—R. W.

1. I would use only the first three, and I would not give all movements to all pupils. It is hard to sustain the interest of the average pupil through an entire sonatina. Your pupils will advance more rapidly if you use short, interesting pieces.

2. I would not recommend Mendelssohn's *Songs Without Words* for the second grade.

3. Beethoven, *Little Variations on a Swiss Air*. Schumann, selections from *Album for the Young*, *Op. 68*. In the second grade your work will need to be from what are termed the semi-classics, such as Kuhlau Clementi, etc. In the third grade: *Sonata in G*, *Op. 40*, *Vo. 2*, Beethoven. *Sonata in C*, *No. 1*, Gipsy Rondo, Haydn. *Six Little Variations in G*, Beethoven. *Rondo in D*, Mozart. *Impromptu in A Flat*, Schubert.

4. The *First Study of Bach* comes better in the third grade.

5. All students with serious intentions should become familiar with Bach, because he is the foundation upon which the art of music rests. Furthermore, his music is beautiful, although his idiom is strange until one becomes accustomed to it. Do not try to force your pupils in these matters, or they will become discouraged. Lead them gradually by occasional pieces.

6. About two-thirds of them are in use. These are arranged in sufficiently progressive order.

7. The *Engelmann Album* is excellent, and Mozart may be begun with the Czerny studies.

8. Handel, *Gavotte in B flat*. The easier numbers from Mendelssohn's *Songs Without Words*. Chopin, *Waltz in A minor*, *Op. 34*. Schumann, *Blumenstück*, *Op. 19*, *No. 1*. Chopin, *Nocturne in E Flat*, *No. 9*. *Rondo in C*, Beethoven. *Sonatas* by Haydn and Mozart. Ask the publisher to send you on selection some of the easier ones. There are few classics that can be used in the second grade.

Staff and Notes

- "1. How and when should the notes on the added lines be taught?"
- "2. How soon should the scales be begun?"
- "3. Should they all be learned slowly before taken up faster?"—M. C.

1. There is one item of information in regard to the staff that seems to surprise young teachers so much when their attention is called to it, that it may not be amiss to take this opportunity to explain it in the Round Table Department.

You may have been thinking of the treble and bass clefs, as many do, as having no connection with each other, each having five lines and four spaces, but for some unaccountable reason being lettered differently. This will trouble you until you realize that there is in reality one staff of eleven lines and ten spaces. Draw your two staves on paper. Then draw one line through the wide space between the two. This appears in music either as the first line above the bass staff, or the first below the treble. In either case it is the same C. Drawing your treble and bass staves so as to bring them close together you will see that there is one staff. Naming the letters from the bottom up through to the top, beginning with G, you will see why the names of the letters come differently on the two staves. Pushing the two staves apart again you will note that the wide spacing between them is merely for convenience in reading. Added lines run below the middle C between the staves on the treble staff, or above it on the bass, in order to avoid confusion in notation. Learning to read these is a comparatively simple matter, provided they are taken one by one. Those added above the treble, or below the bass staves should be learned one by one, showing the pupil how the letters continue in their regular order up or down, as the case may be. They may be taught as soon as such letters appear in any music you may select for the pupil.

2. The scales may be taught as soon as the pupil has his hands under a fair degree of control. If a teacher is using one of the teaching manuals, such as those by Presser, for example, you will find the time for taking up the scales indicated in the book. Otherwise it makes little difference. They may be taken up in a single octave very early in the game.

3. The degree of rapidity will depend entirely upon the progress of the pupil. It is a good plan to let little pupils go through the major scales in one octave, then in two. The increase in tempo should be a gradual matter. Minor scales may be deferred until the major are well learned. Some prefer to take up the two conjointly, but this is very largely a matter of individual preference.

The Meaning and Value of True Legato

By Wilbur Follett Unger

It is surprising how few pupils realize the actual meaning of the term *Legato*, and still more astonishing how few of those who do know it appreciate its practical value. It is doubtful, even, if there are an exceeding number of teachers who trouble to show their pupils the real explanation. True, they dutifully shout, "Play that more legato!" But just ask the average pupil to write out a graphic description of Legato, and see the woeful ignorance disclosed!

Let us see now what the word really means.

The music dictionary gives this definition: "In a smooth, connected manner"—which means—what? Absolutely nothing to the child! But tell the pupil something like this, and you'll find visible results:

DO NOT TAKE UP ONE KEY AFTER STRIKING IT, UNTIL THE NEXT KEY IS STRUCK. THEN, AND NOT UNTIL THEN, MAY YOU RELEASE THE FIRST KEY. The next key must be held down until the following one is struck, and so on, all of which produces an *overlapping* effect which gives a sense of smoothness or connectedness which is desirable and which could not be produced by other means. The pedal is not, as some think, a substitute for finger legato, for the reason that it raises all the dampers, permitting the strings to vibrate, giving a smeary or run-together effect, which is not at all the same as legato.

Legato might also be interpreted to mean, **GIVE EACH AND EVERY LEGATO NOTE ITS FULL VALUE.** This might apply more particularly to that style of piece displaying parts or "voices"—as Bach fugues or simple four-part hymn-tunes, for example. In this form of music, known as "polyphonic," the various "voices," i. e., soprano, alto, tenor, and bass, may consist of all varieties of note-values, and the finger must not leave one note in one voice to play that of another.

In order to acquire this true legato touch, you must never use the same finger for different consecutive notes. Now it is obviously impossible to hold one key down and play another with that finger, and so the study of fingering plays an important part in legato. If one were to play different keys with the same finger, it would not necessarily be called "staccato," but rather wilful carelessness.

On the organ, the overlapping effect of piano-legato would result in a very muddy effect, and for that reason, the good organist dares not exaggerate his legato. On the piano, however, this is not so noticeable, as the tones are too thin and short-lived, beginning, as they do, to die away from the instant they are sounded. One of the first duties of the organist, however, is to acquire this true legato, for, if coming direct from the piano, he should employ the average pianist's touch on the organ, the effect would be horrible.

The advantage of this legato touch to the pianist lies in this fact: the average careless "piano-touch," while acceptable on the piano, could not be tolerated on the organ; the "organ-legato," however, is just as practical on the piano as on the organ, and is an aid to beautiful piano-playing. Sometimes pianists study for awhile on the organ, not merely to become organists, but to acquire a more beautiful legato for their piano-playing.

The first acquisition of this touch is not so easy a matter, but after the pupil has mastered it, it will be found to be by far the easiest touch to employ, especially in speed work. If you doubt this fact, just try, with one hand, to play a C-scale very rapidly, first with a staccato touch (lifting each finger off its key distinctly and crisply), and then try the same scale at the same speed very legato (keeping each finger on its key until the next key is struck), and be duly surprised at the greater ease with which you play the latter way, and the more beautiful sounding effect.

A Few Helpful Hints to Young Teachers

By Julius Koehl

1. *Never permit your pupil to become discouraged.*

Be tactful when criticizing and explaining, always taking into account your pupil's disposition and state of mind. Make your students leave your studio, feeling musically uplifted and benefited, recharged with a new love and interest for their work.

2. *Always give the best you have.*

Teach with your heart and soul. Be conscientious with each pupil. Be capable of offering new ideas and suggestions for the pupil's benefit. Make each lesson contain a vital point, thus forcing the student to feel the tide of advancement. (This is the secret of retaining pupils.)

3. *Insist on parental coöperation.*

Children are but human parrots, when it comes to imitating their elders. If the parents display an interest in music, the child will not have to be forced to practice and study. Parental coöperation also offers a splendid opportunity for teachers to spread the gospel of our wonderful art!

4. *The importance of personality.*

Never permit your students to see you in an unpleasant light. Always be courteous, pleasant, and conscientious. Shower ambition and encouragement along your

path. This creates a feeling of respect and admiration on the part of the student, and quickens his desire to learn. Remember that our fortune in this world depends to a very large degree on our "Personality."

5. *Business ability.*

Charge what you *honestly believe* and *know* your services are worth and do not deviate from this price. Always remember this fundamental principle of business if you expect to succeed, "*Charge one price to all.*" Advertise in musical journals of character, but make your ads contain a message for its readers and still be of a refined character. Keeping one's name before the public is good policy, but like all other good things this can also be over done. Too much advertisement is as good as none whatsoever, from more than one standpoint.

6. *Cultivate a large circle of friends.*

They will prove a valuable asset to your business. Remember that the greatest form of advertisement is *recommendation!* Always remember that *teaching is an art*, and though not always classed as such, it is a musical station that has *more responsibility connected with it, than all the other phases of musicianship put together.*

For Those Who Have Made A Bad Start

THE great piano pedagogue, Friederick Wieck, was once asked advice as to the instruction of pupils who played many pieces from notes, but played them badly. He said:—

"Above all things, let the notes which have already been played be laid aside for a long time; for a mistaken style of playing these has become so confirmed that to improve them is hopeless and the tottering edifice must fall to the ground. First improve the touch; help to acquire a better and more connected scale; teach the formation of different cadences on the dominant and sub-dominant and the construction of various passages on the chord of the diminished seventh, to be played with correct, even and quiet fingering, *legato*

and *staccato*, *piano* and *forte*: pay attention to the use of loose fingers and a loose wrist, and allow no inattentive playing. You may soon take up, with these studies, some entirely unfamiliar piece of music, suited to the capacity of the pupil. You should select a light, easy piece of salon music, of a nature well adapted to the piano, which shall not be wearisome to the pupil, and in the improved performance of which he will take pleasure. If you choose for instruction a ponderous sonata, in which the music would distract the attention of the pupil from his improved, but as yet unformed technic, you will censure and instruct in vain, and will never attain success."

Arpeggios Written in Small Notes

ONE of the things which bothers pupils a great deal is the arpeggio written in small notes. They always want to know the proportionate value to be given to the notes. As a matter of fact there is no stated time value. In such a passage as the following from Chopin's *Nocturne, Opus 62, No. 1*:



Note that the arpeggio is played without any set time value. The chord is played as an arpeggio just as any other chord except that the tones must be sustained—in this case by the pedal, as no hand is big enough to play such a chord. How quickly the arpeggio should be played remains to be decided by the taste of the player. The fault usually is to play such notes too slowly—almost languorously.

What is the Commonest Error on the Piano?

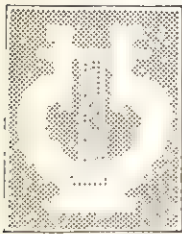
WHAT is the commonest error on the piano? It is striking the left hand before the right hand in cases where the notes ought to be played simultaneously. This is a most insidious fault, for once a performer becomes a victim to it there is the greatest difficulty in so training the mind that a right manner of performance can be acquired. Parenthetically it must be observed that the reverse fault of striking the right hand before the left hand is probably non-existent, at any rate it is so rare that the present writer has never met with an example.

One of the greatest obstacles to the remedying of this bad habit is that the ear of the performer soon becomes so vitiated as not to be able to detect that the notes do not sound together. Not only so, if the teacher tries the experiment of striking notes in both hands in different ways, these present the same mental image to the mind of the pupil. For instance, strike the right hand immediately before the left, and ask the pupil which came first, when the answer will almost certainly be that both came together. Then ask the pupil to watch the hands of the performer whilst at the same time listening to the notes. After a few attempts the pupil will be able to recognize the real effect of the notes, when a fresh experiment must be made. The pupil must watch his hands whilst striking notes, so that the impressions of sight and sound may be accurately correlated.

The simpler five-finger exercises may next be attempted (with both hands together), when it will be found that the fault in question is more liable to occur with certain fingers than with the others. When this is discovered, exercises must be searched for, or if necessary, devised, by which those errant fingers receive suitable discipline. This is done by selecting suitable notes to precede those taken by the faulty fingers, which should be approached in as many ways as possible. An illustration will show how this is done. Let us suppose that the exercise (a) is played, and it is found that the note D is very imperfect, the exercises (b) to (d) may be employed, or some others which the teacher can devise for himself.



It must always be remembered that the mere perfunctory playing of such exercises is of very slight value, but that the utmost concentration is absolutely necessary if a satisfactory result is to be obtained. When the ear has been rendered sufficiently sensitive, more elaborate tasks may be undertaken. Finally the student must be warned that if vigilance is relaxed in the slightest degree, the fault under discussion will be repeated.—From *Psychology for Music Teachers*, by Henry Fisher.

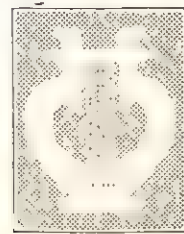


A Master Lesson on Chopin's Nocturne in B Minor

From the Eminent English Virtuoso Pianist

KATHARINE GOODSON

The Nocturne (Opus 32, No. 1) is given in full in the Music Section



"LEAVE him alone, he does not follow the common way because his talents are uncommon; he does not adhere to the old method because he has one of his own, and his works will reveal an originality hitherto unknown." Thus Joseph Elsner, the Director of the Conservatoire of Music at Warsaw, to whom Nicholas Chopin entrusted the later musical training of his famous son. The prophecy was the more remarkable, coming as it did from a pedagogue with strictly academic views; its unbounded fulfilment, to a degree no doubt unsuspected by his teacher, has brought joy to the hearts of all true music-lovers, and especially to the lovers of piano music, to whom Chopin's works offer an almost inexhaustible wealth of treasure. Inexhaustible that is, as to quality, for as to quantity, there are, in all, only seventy-four numbered works, all of which could be printed in a few thin volumes. Whether in the *Etudes* and *Preludes*, each one a complete masterpiece in itself, the dramatic *Scherzos* and *Ballades*, the poetic *Mazurkas* and *Waltzes* or the *Nocturnes*, one of the most beautiful of which forms the subject of this lesson, all are exquisite in quality. A rare originality of melodic ideas, an avoidance of any trace of the banal, either melodic or harmonic, a charm of variety in rhythm, an amazing fertility of invention, and a marvellous gift for translating into the language of music all those moods which may be described as poetic, passionate and emotional, rather than the deeply intellectual: all of these combined to give to the world one of the most unique personalities in music, one which has held sway for a hundred years, and which bids fair to maintain its claim to posterity.

Frederick François Chopin was born in 1809 near Warsaw; his father was a Frenchman from Nancy, who went to Poland as quite a young man, and may be said to have made that country the land of his adoption. Frederick's mother was purely Polish, and seeing that his father rapidly became identified with the ideas and sentiments of his adopted country, it will be readily understood that the Polish blood ran strong in the veins of the son, and that there was little trace in him of his French descent on his father's side. He was, more or less, a prodigy, appearing in public when nine years old for a benefit. He had the advantage of meeting cultivated and intellectual people both in his father's house and in the homes of the aristocracy in Warsaw, who vied with each other in trying to get him to play at their houses; these surroundings no doubt only helped to impress more deeply on his character that refinement which was part of his nature and which is ever present in his music.

So much has been said and written about the romantic and rhapsodic side of Chopin's character and work that one is apt to get the idea that his musical training was of a somewhat flimsy nature; this was not really the case; his work with Elsner seems to have been very thorough and he was, in fact, studying counterpoint with him before the question had ever been considered of his adopting music as a profession. Even in these early years, he was immensely gifted at improvisation, and it was probably largely due to his excellent work with Elsner that, while steering clear of most of the classical forms in composition, he got that fine sense for balance, proportion and effect in the treatment of the forms which he used. Another evidently faulty impression has been that Chopin was of a somewhat morbid, sentimental and sickly disposition; his biographer Karazowski, however, writes of him as having been a gay and lively boy, full of fun and taking part in all kinds of jollity; his

letters, when he first travelled as a young man, give evidence of his happiness, good health and general enjoyment of all that he was seeing and doing. Nevertheless he had a delicate constitution which, in the last ten years of his short life, became exhausted through the excitement and wear and tear of his life in Paris.

When twenty-one years old, he left Warsaw for Paris, playing at a few concerts in Germany *en route* with considerable success. It was during a few days stay at Stuttgart that he heard the sad news of the Russian capture of Warsaw in 1831, and it was under the immediate stress of grief at that event and anxiety for the welfare of his family that he composed, while still there, the famous "Revolutionary" *Study in C minor*, dedicated to Liszt. From 1831 till his death in 1849, Paris was Chopin's real home, but he made short visits to Germany, where he became very friendly with Mendelssohn, Schumann and other famous musicians of the day, and also to England the year before his death.

No remarks on Chopin could be written without mention of the episode of the mutual infatuation of himself and George Sand (Aurora Dudevant) the most famous French authoress of her time. Introduced by Liszt, she exercised an extraordinary power over the artist and persuaded him to accompany her and her son to Majorca in the winter of 1837. At this time Chopin's health was not good, and while it was hoped that the visit to Majorca would benefit him, the result was unsatisfactory; the climate was damp and altogether bad for his state of health. This no doubt helped to make him impatient, irritable and a trying patient, but during his stay on the island he composed some of his most beautiful works, notably the *Preludes*. The party returned to Paris, and Chopin continued his usual life,

teaching, composing and spending his spare time amongst his few intimate friends. In 1840 the first serious signs appeared of an affection of the lungs, and from that time his malady gradually increased. It seems indeed remarkable that, in such a weak state, he should have produced such works as the famous *Polonaise, Op. 53*, the *Berceuse* and the *B minor Sonata*. It was at this time that Chopin realized that Mme. Sand's affection for him was wavering, and his sensitive nature was distressed at feeling that he was a burden to her. The publication of her book, *Lucrezia Floriani*, the subject of which was considered by many to be a caricature of the relations between herself and Chopin, deeply wounded his feelings and probably helped to bring about the final break which occurred only two years before his death.

It is usually supposed that the name and general style of the *Nocturne* originated with the Irish composer, John Field (1782-1837), whose piano compositions were very popular in their day; they possessed a simple melodic charm and freshness which, to modern ears, however, sound rather faded. Chopin was evidently acquainted with the *Nocturnes* of Field, some writers even going so far as to say that there are certain points of similarity of outline; the similarity really begins and ends with a few details: firstly, the title itself; secondly, the general dreaminess of character of the majority of them, and, thirdly—and perhaps this is the strongest point of similarity—the decorative element in the treatment. In Field's pieces, this consisted chiefly of delicate *floritura* passages, almost in the style of florid Italian song, occurring especially on the repetition of a theme previously stated in a simple style. With Chopin, while there is also a good deal of the *floritura*, he has gone much further in making the decorations an integral part of the piece; *i. e.*, they are often not mere ornaments to the thematic material, but rather a part of the material itself; a particularly beautiful example of this is the well-known *Nocturne in D flat, No. 8*. Apart from the above similarities, there is little to associate the *Nocturnes* of the two composers. Several of these pieces of Chopin are quite elaborate of their kind, for instance, Nos. 10, 12, 17, 18 and No. 13, the beautiful one in C minor. Nearly all of them contain features which continually reveal the particular genius and personality of their author; the composition which comprises the subject of this lesson is one of the most popular of the set, and will exemplify most of what has been said above.

While the structure of this *Nocturne*—and indeed, of all of them—is extremely simple, there are several points of interest in it, and for the most part these very points only go to show how spontaneous was the flow of musical thought, and how unified are the ideas in the natural continuity of their expression. The whole consists only of two themes and a short episode, finishing with a somewhat striking Coda. The following will make this clear:

- A. The Theme, which ends on the 1st beat of measure 8.
- B. The Episode.
- C. Repetition of Theme.
- D. Second Subject.
- F. Episode in relative (G sharp) minor.
- E. Repetition of 2nd subject, and episode as from D (in same key).
- G. Coda.

It should be noticed that, while the theme ends on the first beat of measure 8, the episodic matter commences on the second beat in the same measure, and thus, while from A to C the musical period is precisely one of twelve measures, a delightful effect is obtained by the



Episode consisting of five measures, and destroying all feeling of squareness before the re-entry of the Subject at C. A comparison should be made between the measure preceding D and the measure at B. In the latter, the last three notes in the melody constitute an actual part of the Episode theme, while in the former the three melody-notes are only leading to the new theme commencing in the next measure at D. This new Subject consists of two periods of six and four measures respectively. At E appears the Episode in the relative minor; the characteristic fifth and sixth measures of this should be compared with the two measures preceding B; they are practically the same, and their inclusion in this Episode almost gives one the impression of having heard again the entire First Subject, which however is never again repeated. They are followed by an extension of five measures, leading to an entire repetition at F of the whole of the middle section, ending at G, the Coda. This, not founded on anything in the piece, is in the style of a free recitative, and comes like an unexpected visitor, somewhat roughly disturbing the gentle atmosphere which had been pervading; highly individual and characteristic.

Regarding the performance, it should specially be noted (1) that the whole piece lies melodically very much in one range, and (2) that the left-hand accompaniment is almost unvaried in its two groups of eight notes in each measure; so that unless great care is given (1) to variety of tone-color and (2) to the treatment of the

accompaniment, it is liable to become monotonous. The opening, while *p*, should be "sung" with simplicity, the accompaniment being kept very *legato* and the pedal being used on the first and third beats of each measure, *i. e.*, the pedal should be put down just *after* the beat, and not actually *on* it. At (1) the second beat (r.h.) should not be played precisely as in measure 2; exact repetition is dull; let there be a slight lengthening or pressure on the top B, thus



but not sufficient to disturb the rhythm. While *stretto* is marked only at the last two beats of measure 6, this must be musically led up to, having rather the effect of a slight *accelerando* from the beginning of the measure rather than a sudden increase of time on the third beat itself. Care should be taken at B not to drag the time, especially in view of the F sharp *pedal-point* in the bass, which can easily become dull if mechanically played. The pedal in this Episode must be sparingly used, changing at each beat. In the measure before C, there must, of course, be a slight *nuance*—though no actual *ritardando*—leading back to the Subject, which may now be played with rather fuller tone than at the opening; at the fourth bar from C, the ornamental

The Right and Wrong of Writing Music

THERE are but few musicians, either amateur or professional, who do not find occasion to copy or write music, and like everything else, there is a right way and a wrong way to do it. The careless or ignorant musical penman betrays his lack of proficiency in music as surely as the illiterate person betrays his character by bad grammar or misspelled words. Not only that, but an inadvertent blunder in the placing of notes, rests and other characters often leads to an entire misunderstanding on the part of the performer, most vexatious to all concerned.

We trust, therefore, that the following hints may prove of value.

Choice of Paper, Pen and Ink

For general purposes, the large size sheets of music paper with twelve staves on a page will be found most useful, but many sorts are in market, and from any first class publishing house one may obtain whatever is most suitable for the particular work in hand. For instance, the writer has, during the past few months, found occasion to use a good deal of "16-staff" paper, and some special "voice and piano" paper, in addition to that named above.

The ink used should be of a kind that *writes black* and *stays black*. Avoid bluish "writing fluids"—they do not work well on all music paper. Do not use a blotter, but let the ink dry naturally on the page. To save time, you can be working on another sheet while the first is drying.

Steel pens with the point split into three instead of two are for sale under the name of "music pens." These are excellent if one wishes to make large, handsomely formed notes, with well rounded heads and exhibit graceful penmanship, but for a rapid yet legible hand there is nothing better than an ordinary stub pen.

Clefs and Signatures

The first thing to write is naturally the clef, key signature and time signature, in the order named. Be sure to form and place your clefs correctly; also the flats or sharps of the signature. Notice that the *key-signature* is placed at the beginning of every *staff*, but the *time-signature* only at the beginning of the *piece*, unless the time changes. In copying orchestra or band parts of a simple nature, it is allowable to have the key signature (like the time-signature) once for all at the beginning of the piece, but in longer works, or in piano music, it is better to write it on every staff.

Planning and Spacing

One should form some general idea of the amount of paper that the copy one is to make will occupy, and ascertain how many measures to a staff, and how many pages it will require. If you wish your copy to be legible, do not economize paper too closely. Especially,

in the case of vocal music, one should space the notes so as to leave room for the words, which often take up more room horizontally than the notes to which they are sung.

Stems Up or Down?

In writing a single voice on a staff where the head of the note is below the middle line, the stem of a note should point *up*; where the head is above the middle line, the stem should point *down*. Rests do not follow this rule. Where two voices, say soprano and alto, or first and second cornet, are on one staff, then the stems of the higher voice point up, those of the lower voice point down, regardless of the rules which apply to a single voice.

There are occasional exceptions to these rules, for special purposes, nevertheless the rules are so important that you should not break them unless you know just why you are doing it.

Dots, Stems and Hooks

The dot which lengthens the value of a note should be placed quite near its head, and if the note is on a space, the dot should be in the space. If the note is on a line, the dot should be in the space above or the space below, *according to the direction in which the voice is next to be moving*.

A Word About THE ETUDE Master Study Lessons

THE ETUDE extends its sincere thanks to its readers who have written telling how they have benefited from the "Master Study Lessons" that have appeared in THE ETUDE during the last five years. THE ETUDE does not pretend that these lessons are equal to those given in person by the teacher but it does know that they are the very next best way of disseminating such instruction. A number of other compositions are being prepared by busy virtuosi for future issues of THE ETUDE. Owing to the numerous engagements of the artists and the conscientious care with which a great virtuoso prepares such a work these lessons are very difficult to secure. Fifteen such lessons have already appeared in THE ETUDE and are procurable upon application.

passage, while free, must be strictly rhythmical. Coming to the Second Subject at D, the student should analyze this; at (2) the simple passing into the relative minor; at (3) compare the two following measures with the two commencing at (4), and it will be seen that, while the melody is a simple *sequence* one tone lower, there are slight differences in the accompaniment, which make it not perfectly sequential; these differences should be carefully noted. The remarks made above about the Episode at B, apply equally to its appearance at E in the relative minor. A beautiful effect may be obtained two bars before F by getting a full singing tone on the G sharp preceding the shake, leading to the thirds which follow in the left hand. What follows being merely repetition, we now come to the Coda; the F natural is, of course, really E sharp, this chord being the last inversion of the *augmented sixth* chord in B major; it is introduced here *pp* with beautiful effect; the recitative passages (*f*) and the *fsz.*, which follow, should not be violently played, and care should be taken that the chords in the last line should not be too staccato, though marked with dots and *sf*; the meaning would perhaps be made clearer if they were marked thus (—), rather than with the staccato sign alone. This Coda is difficult to interpret, and the student is recommended to take any opportunity that should present itself of hearing the performance of the piece by a sympathetic artist, after having previously become thoroughly acquainted with it by careful study.

Do not make the stems of notes too short, especially if the notes are 16th, 32nd or 64th notes, or there will not be room for the hooks.

Take pains to make the hooks of notes in such a manner that they cannot possibly be mistaken for heads.

Dots used as staccato marks had best be placed directly over or under the head end of the note, not the stem end. This rule is not so strict, however.

Dots used as a repeat sign should be put on the proper side of the double bar, *i. e.*, on the same side as the music to which they apply. It would seem as if this fact were too obvious to need mention, but observation has shown that it is not.

Vertical Placing of Chords

Notes which begin together in point of time should be placed vertically over and under each other. This is very important. Sometimes it is simply impossible to observe this rule, owing to the bunching up of notes, but it should never be disregarded through mere carelessness.

(In some old editions, especially English, it was the custom to place a whole note in the middle of a measure, instead of at the front, and two half notes not as near the bar lines as the outside members of a group of quarter or eighth notes, but this custom is now deservedly obsolete, except that whole note rests are still placed in the middle of the measure.)

Vocal and Instrumental Use of Slurs

In vocal music, the fact that several eighth or sixteenth notes are joined on one connecting line, denotes that they are sung to one syllable, and are consequently slurred, but in instrumental music, especially for violin, no such meaning is implied, and if a slur is desired, the curved line must actually be written. One often meets this case in arranging songs for orchestra.

Parting Advice

There are many other little hints which might prove useful, but space will not permit us to give them in most minute accuracy. Do not trust too much to the judgment and intelligence of the performer—try to make your copy "fool-proof." And above all, have let it be complete to the neatness and legibility of your work; the writer remembers a former fellow-student in the classes of Gustav Schreck (cantor of St. Thomas' Leipzig), who used to try the professor's patience sorely by his neglect in details and his mussy-looking manuscript. One day he capped the climax by leaving his closing measure open at the end. His teacher gazed at it a moment, with growing disgust, and as he added the missing bar lines, he remarked quietly, "Let's close up the pig pen!"

NOCTURNE

Andante sostenuto M.M. ♩ = 72

FR. CHOPIN, Op. 32, No. 1

The musical score is presented in two systems, each with a grand staff (treble and bass clefs). The key signature is A major (three sharps) and the time signature is 4/4. The tempo is marked 'Andante sostenuto' with a metronome marking of ♩ = 72. The score is divided into sections labeled A, B, C, D, and E. Performance instructions include 'dolce', 'sempre tenuto', 'cresc.', 'f', 'p', 'delicatissimo', 'poco rit.', 'stretto', 'tranquillo', and 'pp'. The score includes various musical notations such as slurs, ties, and fingerings. Measure numbers 8, 34, 43, 58, and 13 are indicated. The piece concludes with a 'cresc.' and 'stretto' marking.

THE ETUDE
poco rit.

The musical score is arranged in two systems, each containing two staves (treble and bass clef). The piece is in G major and 3/4 time. The first system begins with a piano (*p*) dynamic and a tempo of *poco rit.*, followed by *a tempo*. The second system includes markings for *stretto*, *poco rit.*, and *a tempo*. The third system features a *recitativo* section. The final system concludes with an *Adagio* tempo and a *tenuto* marking. Dynamics range from *pp* to *f*. Fingerings and articulation marks are present throughout the score.

AT SUNRISE

ROLAND DIGGLE

A melodious and expressive drawing room piece, also to be had for the pipe organ. Grade III.

Andantino M.M. ♩ = 54

The musical score is presented in two systems: piano (p) and pipe organ (o). The piano part is written in a grand staff with treble and bass clefs, while the organ part is written in a single staff with a C-clef. The score includes various musical notations such as dynamics (mf, p, mf, dim, rall), articulation (acc., Ped. simile), and performance instructions (l.h., p.r.h.). The piece begins in a key with three flats and a 6/8 time signature. The organ part features a melodic line with some chromaticism and rests, while the piano part provides harmonic support with chords and moving lines. The score concludes with a 'rall.' marking and a final chord.

DREAMING OF HOME

An effective drawing room piece introducing, Home Sweet Home. Grade III.

Andante espress M.M. ♩ = 72

R. S. MORRISON

The musical score consists of seven systems of two staves each. The first system begins with a *mp* dynamic and includes a *rit.* marking. The second system starts with *a tempo* and features a *cresc.* and *rit. dim.* marking. The third system is marked *mf*. The fourth system includes *dim. - e - rit.* and *mf* markings. The fifth system starts with *f* and *mp* markings, followed by a *rit.* marking. The sixth system begins with *a tempo* and includes *rit.* and *mp* markings. The seventh system concludes with *p* and *pp* markings.

PROMENADE CHAMPETRE

PAUL WACHS

With the real touch of Spring. Open air festivities accompanied by rustic pipers. Grade IV.

Allegretto moderato M.M. ♩ = 108

The musical score is arranged in two systems, each with a piano part on the left and a violin part on the right. The piano part is written in G major and 4/4 time, featuring a steady accompaniment of chords and eighth notes. The violin part is written in G major and 4/4 time, featuring a melodic line with various ornaments and dynamics. Performance instructions include *accompl^t tres leger*, *p*, *pp*, *f*, *rit.*, *allegretto moderato*, *una corda*, *ben marcato*, *tre corde*, *mf*, *dolce*, *sfz*, *Fine*, and *D.C.* The score includes numerous fingerings, slurs, and accents throughout both parts.

SCHERZO IN B FLAT

SECONDO

FRANZ SCHUBERT

Allegretto M.M. ♩ = 144

The musical score is written for piano and consists of 144 measures. It begins with a piano introduction in 3/4 time, marked *p*. The main section follows, featuring a variety of dynamics including *pp*, *f*, *ff*, and *p*. The score includes numerous slurs, accents, and fingering numbers (1-5) for both hands. A Trio section begins at measure 105, marked *p* and *mf*. The piece concludes with a *Fine* marking at the end of the final measure.

SCHERZO IN B FLAT

PRIMO

FRANZ SCHUBERT

Allegretto M.M. ♩ = 144

This section contains the first six systems of the musical score. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The music is in 3/4 time and B-flat major. It includes various dynamic markings such as *p*, *pp*, *ff*, and *p*. There are also performance instructions like *cresc.* and *sfz*. The first system starts with a piano (*p*) dynamic. The second system has a piano (*p*) dynamic. The third system has a pianissimo (*pp*) dynamic. The fourth system has a fortissimo (*ff*) dynamic. The fifth system has a pianissimo (*pp*) dynamic. The sixth system has a fortissimo (*ff*) dynamic and ends with a piano (*p*) dynamic and the word *Fine*.

This section contains the Trio part of the musical score, starting with the word **TRIO** on the left. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The music is in 3/4 time and B-flat major. It includes dynamic markings such as *p* and *mf*. The Trio section begins with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic.

SECONDO

The first system of the musical score for 'Path of Honor' consists of two staves. The upper staff is in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a forte (*f*) dynamic and contains several measures of eighth and sixteenth notes, some with fingerings (e.g., 2 1 2 3 4, 6 8 4 5, 2 1 2 3 1 8, 4 8 1 8, 1 8 2 1 8). The lower staff is also in bass clef and contains a bass line with chords and single notes. The system concludes with a double bar line and the marking 'D.C.' (Da Capo).

PATH OF HONOR

MARCH
SECONDO

H. D. HEWITT

Maestoso M.M. = 108

The second system of the musical score begins with a mezzo-forte (*mf*) dynamic and a *marcato* marking. It features a complex texture with sixteenth-note runs in the upper staff and a steady bass line. Fingerings are indicated throughout. The system ends with a double bar line and a first ending bracket labeled '1'.

The third system continues the piece, starting with a second ending bracket labeled '2'. It features a fortissimo (*ff*) dynamic and includes a *Vcso* (Violino Solo) marking. The music is characterized by rapid sixteenth-note passages in the upper staff.

The fourth system includes dynamic markings for *cresc.* (crescendo), *rit.* (ritardando), and *f atempo* (fortissimo, ad libitum). The tempo and dynamics change significantly in this section, with the upper staff showing more melodic movement.

The fifth system begins with a *Fine* marking and a mezzo-forte (*mf*) dynamic. It is labeled as the 'TRIO' section and features a change in key signature to one flat (B-flat). The music is in a 3/4 time signature and consists of rhythmic patterns in both staves.

The sixth system continues the Trio section with rhythmic patterns and chords in both staves. The upper staff has a melodic line with eighth notes, while the lower staff provides harmonic support.

The seventh system concludes the piece with a mezzo-forte (*mf*) dynamic that builds to a forte (*f*) dynamic. It ends with a double bar line and the marking 'D.C.' (Da Capo).

PRIMO

Musical score for the first piece, 'PRIMO'. It consists of two systems of piano accompaniment. The first system includes a piano (*p*) dynamic marking. The second system includes a forte (*f*) dynamic marking and a *D.C.* (Da Capo) marking at the end of the piece.

PATH OF HONOR

MARCH
PRIMO

H. D. HEWITT

Maestoso M.M. ♩ = 108

Musical score for 'PATH OF HONOR MARCH PRIMO'. The score is in G major and 2/4 time. It begins with a tempo marking of 'Maestoso M.M. ♩ = 108'. The first system is marked *mf marcato*. The second system is marked *ff*. The third system includes a *cresc.* (crescendo) marking and a *ritempo* (ritardando) marking. The score then transitions into a 'TRIO' section, marked *mf* and *ritempo*. The piece concludes with a *f* (forte) dynamic marking and a *D.C.* (Da Capo) marking.

TARENTELLE

FRANCIS THOMÉ

An unusually interesting *tarentelle*, most effective if taken at an almost furious pace. Grade V.

Vivace M.M. ♩ = 168

f *cresc.* *piu e piu*

ff *rapido*

con spirito
sf p *leggiero*

f *sf* *cresc.*

sf p *scherzando*

sf p *f*

sf *poco quieto e legato*

ff *stridente* *sf* *poco dim.*

sf *sf* *sf* *sf senza rallent*

2d time two 8^{ves} higher

1 3 1

This page of musical notation contains ten systems of staves, each with a treble and bass clef. The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various note values, rests, and articulation marks such as accents and slurs. Dynamics are indicated by *f*, *sf*, *ff*, *p*, and *leggero*. Performance instructions include *capriccio D.S.*, *brillante*, *con fuoco*, and *con spirito*. Fingerings are indicated by numbers 1-5. The piece concludes with a repeat sign and a first ending bracket.

SHEPHERDS AND SHEPHERDESSES

A real Spring pastoral, reminding one of a miniature by Watteau Grade IV.

BENJAMIN GODARD, Op. 55

Allegretto moderato M. M. ♩ = 48

The musical score is presented in 12 systems, each containing a treble and bass staff. The key signature is G major (one sharp) and the time signature is 6/8. The tempo is marked 'Allegretto moderato' with a metronome marking of 48. The dynamics are indicated by *mf*, *p*, *f*, *cresc.*, *dim. poco rit.*, and *pp*. The score includes numerous slurs, ties, and fingerings throughout. The piece ends with a 'Fine' marking and a final fortissimo chord.

sf *f* *ff* *D.C.*

TWO SCENES FROM CHILDHOOD

Among the most popular numbers from this wonderful set of pieces; not children's pieces, but reminiscences of childhood. Grade III

CURIOUS STORY

R. SCHUMANN, Op. 15, No. 2

Allegretto M. M. ♩ = 112

p *p* *rit.*

HAPPY ENOUGH

R. SCHUMANN, Op. 15, No. 5

M. M. ♩ = 182

p *rit.*

LORIS COUNTRY DANCE

In the style of an old English *Morris Dance*. A rapid but steady pace is desirable. Grade III^{1/2}

Allegro vivace M.M. ♩ = 144

FREDERIC L. HATCH

The main body of the score consists of five systems of piano accompaniment. Each system has a treble and bass staff. The first system starts with a *mf* dynamic and includes a *cresc.* marking and a *ff* dynamic. The second system also starts with *mf*. The third system continues with *mf*. The fourth system starts with a *p* dynamic. The fifth system ends with a *Fine* marking. The music features intricate fingerings and rhythmic patterns characteristic of a Morris dance.

Quasi sostenuto

TRIO

legatissimo

The Trio section begins with a *legatissimo* marking and a *f ff* dynamic. It features a complex texture with many sixteenth and thirty-second notes. The section concludes with a *Fine al Trio* marking. The key signature changes to two sharps (D major) for this section.

* After D.C. of Trio go to the beginning and play to Fine

First system of musical notation. Treble staff contains a melodic line with fingerings 4, 4, 4, 1, 2, 4, 2, 1, 4, 2, 3, 4, 1, 2, 1, 2, 3, 1. Bass staff contains accompaniment with dynamics *pp* and a fermata over the final measure.

Second system of musical notation. Treble staff continues the melodic line with fingerings 4, 4, 4, 1, 2, 4, 2, 3, 2, 1, 3, 1, 2, 4, 3, 1, 3, 4, 3, 1. Bass staff continues the accompaniment.

Third system of musical notation. Treble staff continues the melodic line with fingerings 4, 4, 4, 1, 2, 4, 1, 2, 1, 4, 2, 3, 4, 1, 2, 4. Bass staff concludes the section with dynamics *pp* and a fermata. The marking *D.C. Trio* is present at the end.

CURIOUS STORY

KURIOSE GESCHICHTE

STEPHEN HELLER, Op. 138, No. 9

Heller's Op.138 is an *Album for the Young*. *Curious Story* is the most popular number in the set. Grade III.

Molto vivace M.M. ♩ = 184

First system of musical notation for 'Curious Story'. Time signature 2/4. Treble staff starts with dynamic *mf* and fingerings 2, 3, 1, 5, 3, 2, 4, 4, 4, 4, 2, 1. Bass staff starts with dynamic *p* and fingerings 1, 2, 3, 5, 2. Dynamics *f* appear in the second measure of the treble staff.

Second system of musical notation. Treble staff continues with fingerings 4, 4, 2, 1, 4, 4, 4, 4, 2, 1, 4, 4. Bass staff continues with fingerings 1, 3, 5, 2, 1, 2. Dynamic *mf* is present in the second measure of the treble staff, and *f* appears in the fourth measure.

Third system of musical notation. Treble staff continues with fingerings 2, 1, 2, 1, 2, 1, 2, 1, 3, 2, 1. Bass staff continues with fingerings 1, 3, 5, 2, 1, 2. Dynamic *f* is present in the second measure of the treble staff. A repeat sign is used in the final measure.

Fourth system of musical notation. Treble staff continues with fingerings 3, 2, 1, 3, 2, 1, 3, 2, 1. Bass staff continues with fingerings 1, 3, 5, 2, 1, 2. Dynamics *dim.* and *p* are present in the treble staff. The piece concludes with dynamics *pp* and a fermata in the final measure.

The first system of the piano etude consists of two staves. The right-hand staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains a melodic line with eighth-note patterns and slurs. The left-hand staff begins with a bass clef and contains a bass line with eighth-note patterns. Dynamic markings include *mf* and *f*. Fingering numbers (1, 2, 3, 4, 5) are placed above the notes in the right hand.

The second system continues the piece. The right-hand staff features a melodic line with slurs and accents. The left-hand staff provides harmonic support with chords and eighth-note patterns. Dynamic markings include *f* and *p*. Fingering numbers are present throughout.

The third system shows further development of the melodic and harmonic themes. The right-hand staff has a melodic line with slurs, and the left-hand staff has a bass line with chords. Dynamic markings include *p* and *f*.

The fourth system includes the lyrics "molto ri - to - nu" and "to". The right-hand staff has a melodic line with slurs and accents. The left-hand staff has a bass line with chords. Dynamic markings include *f* and *p*. The tempo marking "a tempo" appears at the end of the system. Fingering numbers are present.

The fifth system features a melodic line in the right hand with slurs and accents. The left hand has a bass line with chords. Dynamic markings include *cresc.*, *sfz*, and *f*. Fingering numbers are present.

The sixth system includes the tempo marking "Vivo". The right-hand staff has a melodic line with slurs and accents. The left-hand staff has a bass line with chords. Dynamic markings include *p* and *ritard.*. Fingering numbers are present.

The seventh system concludes the piece with a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *f*. Fingering numbers are present.

ON PATROL MARCH

MATILEE LOEB - EVANS

A lively military number with just the right swing for quick marching. Grade II½

Tempo di Marcia M. M. ♩ = 126

TRIO

HEIGH HO! MARCH

WALTER ROLFE

This tuneful little teaching piece and the waltz movement which follows it are taken from a new set by Mr. Rolfe entitled *Riddles and Rhymes*. Young players will enjoy these numbers. They may be played in succession. Grades I-II

Tempo di Marcia con fuoco M.M. ♩ = 108

Musical score for 'Heigh Ho! March' in 4/4 time, marked 'Tempo di Marcia con fuoco' (M.M. ♩ = 108). The score is in G major and consists of three systems of piano accompaniment. The first system begins with a forte (*f*) dynamic and includes fingerings such as 5, 2, 3, 1, 3, 2, 1, 5, 2, 3, 4, 3, 2. The second system starts with a piano (*p*) dynamic and ends with a 'Fine' marking. The third system is marked 'Cantabile' and 'mp', ending with a 'D.C.' (Da Capo) instruction. The bass line features simple harmonic accompaniment with fingerings like 1, 2, 3, 4, 5.

DADDY'S WALTZ

WALTER ROLFE

Tempo di Valse. *La melodia marcato* M.M. ♩ = 44

Musical score for 'Daddy's Waltz' in 3/4 time, marked 'Tempo di Valse' (M.M. ♩ = 44). The score is in B-flat major and consists of four systems of piano accompaniment. The first system is marked 'mf' and includes fingerings such as 5, 3, 1, 5, 3, 1, 5, 3, 1. The second system features a 'pp' (pianissimo) dynamic. The third system is marked 'f' (forte). The fourth system is marked 'mf'. The bass line consists of simple harmonic accompaniment with fingerings like 1, 2, 3, 4, 5.

CANZONETTA

W. BERWALD

A charming violin piece, melodious and expressive, with an exceptionally effective piano part.

Moderato grazioso M.M. ♩ = 72

VIOLIN

PIANO

p *mp* *cresc.*

p *mp* *cresc.*

mf *pp* *p*

mf *pp* *p*

dim. poco rit. *p* *molto espressivo* *mp a tempo*

dim. poco rit. *p* *mp a tempo* *espressivo*

marcato e cresc. poco

cresc. *cresc.*

poco rit. *tranquillo* *p* *pp rit.*

poco rit. *tranquillo* *espress.* *poco marcato* *pp*

WARUM? WHY?

ROBERT SCHUMANN
Transcribed for Organ by
Gordon Balch Nevin

Prepare: { Sw. Soft 8' & 4' stops
Ch. Violin Diapason, trem.
Ped. 16' Gedeckt, Ch. to Ped.

A well made and effective transcription of one of the famous gems of piano music.

Lente e teneramente M.M. ♩ = 63

MANUAL

PEDAL

Sw. *mp* Ch. *la melodia sost.* r.h. l.h.

a tempo r.h. rit. l.h.

Piu mosso

poco marc. Increase Pedal

cresc. *Tempo I.* *dim. e rit.* *mp* Reduce Pedal

Reduce *rit. al fine*

SWEETHEART!

ROMANCE

EDDIE FOX

Verses by NICHOLAS DOUTY

A very taking *encore* song, also published as a violin solo.

Andantino M. M. ♩ = 72

When twilight shadows fill the air, I dream of
 long forgotten days; I see thy face, Thy golden hair, I hear thee whisper soft and
 low Sweet-heart, sweet-heart In dreams thou'rt ever near me, Once again I see thee
 smile, I feel once more thy tender kiss, Sweet-heart, sweet-heart, We'll meet a -
 gain no more to part. Sweet-part. Thro' sor-row and thro' pain Where - e'er thou
 art, thine im-age shall re-main With-in my heart, Sweet-heart.

A NEW SERENADE TO THE SERVICE STAR

See Mr. Neidlinger's article on another page of this issue.

Words and Music by
W.H. NEIDLINGER

Andante sostenuto M.M. ♩ = 96

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line and a piano accompaniment. The piano part includes various dynamics such as *pp*, *p*, *mf*, and *f*, along with performance directions like *accel.*, *dim.*, *rit.*, and *cresc.*. The lyrics are: "O star in the sky, ride high! ride high! Till o'er the camps you stand: And there at the front, a youth you'll see Keeping watch in far off land. 'Tis my lad! So tender, so loyal, so true; 'Tis my lad! And he will be watch-ing for you. Beam kind-ly on him now from home-land so far: Bear cour-age and faith, O star. My star, dear star."

mp

No ty - rant is he, though there he be; Child of a kind - ly

life: But thrust, by un-truth, from ra - diant youth In-to stern un-fal - t'ring

mf cresc.

cresc.

strife. O my lad! so ten - der, so loy - al, so

accel. *dim.* *rit.* *p* *cresc.*

accel. *dim.* *rit.* *pp* *cresc.*

l.h. *l.h.*

true; Ah my lad! would I, too, were watch - ing with you. Beam

mf *accel.* *rit.*

mf *accel.* *rit.*

kind - ly on him now from home - land so far: Bear cour - age and faith, O star!

cresc.

cresc.

My star, dear star.

rit. *pp*

A RIDDLE

HERBERT RALPH WARD, Op. 44

Words ANON

A very pretty sentiment, with a melodious, singable setting.

Andante assai

A flow'r is ev-er yearn-ing, It loves a ra-di-ant star;— And pearl-y tears she weep-eth, Be-cause he is so far. The flow-er quick-ly fad-eth, Soon are her pet-als dry,— The star in per-fect lus-tre, Shines bright-ly still on high.— l.h. If thou canst read my rid-dle My grief thou knowest too,— Thou art the star in heav-en, The flow'r is my heart so true;— If thou canst read my rid-dle My grief thou know-est too,— Thou art the star in heav-en, The flow-er is my heart so true,— The flow-er is my heart so true.—

The ETUDE Prize Contest WINNERS

Final decisions have been reached in the several classes and we take much pleasure in announcing the prize winners in this competition which closed on April 1.

As in all our previous contests, a remarkable interest on the part of participants has been displayed, the total number of manuscripts submitted being very large. This contest is unique from the fact that it comprised secular part-songs only, for men's, women's and mixed voices respectively. The average quality

of the music submitted was very high, and so close in merit were a number of the offerings in each class that considerable difficulty was experienced in arriving at the final decisions. Each and every manuscript submitted received due care and consideration, all the numbers being gone over a number of times.

We wish to take this opportunity to thank our many friends and participants who helped to make the contest a success, and to extend our congratulations to the successful ones. The awards are as follows:

Class 1. For the best **Secular Part Song** for Mixed Voices, with independent or supporting piano accompaniment.

FIRST PRIZE - - W. Berwald (Syracuse, N. Y.)
SECOND PRIZE, John Spencer Camp (Hartford, Conn.)

Class 2. For the best **Secular Part Song** for Women's Voices (in Two or Three parts) with independent or supporting piano accompaniment.

FIRST PRIZE - - I. Bergé (Valhalla, N. Y.)
SECOND PRIZE - Eduardo Marzo (New York City)

Class 3. For the best **Secular Part Song** for Men's Voices (in Four parts) with independent or supporting piano accompaniment.

FIRST PRIZE - Sumner Salter (Williamstown, Mass.)
SECOND PRIZE, J. Lamont Galbraith (Richmond, Va.)

How the Chinese Sing When They Talk

THE upward and downward inflections of the voice in ordinary speech, and more especially in expressive or impassioned speech, have often been noted, and form an important part of the art of declamation. In English, as in European languages in general, these inflections serve to modify the general sense; for instance, to distinguish a question from a positive statement, an exclamation from a matter-of-fact enumeration.

The Chinese likewise use inflections of voice when they talk, but in quite a different manner. Most of their words are very short, and commonly one word has

several entirely different meanings, according to the way it is inflected. This is what gives Chinese conversation such a sing-song effect, to our ears.

Webster's International Dictionary, under the title "tone," gives an interesting example: in the Pekinese dialect, the syllable *ma* has four different meanings, according to how it is spoken; or "shall we say" sung.



Wagner's Real Musical Ancestor

WAGNER's real musical ancestor was unquestionably the Freiherr Carl Maria von Weber (born 1786 at Eutin in Oldenburg; died 1826 in London). His father was an army officer who, at the age of forty, had taken up the profession of music. Young Weber was the pupil of Abbe Vogler and Michael Haydn, brother of Josef Haydn, the writer of Symphonies. Among his fellow-pupils was Meyerbeer. Weber did not sympathize with his Jewish confrère's love for pomp and circumstance on the opera stage. He saw that the national life of his country at that time could not be illustrated in opera or immortalized by any such means. A story by Apel, called *Der Freischütz*, fell into his hands. It was filled with supernatural incidents and dealt largely with men and women of the peasant class. He worked upon the opera for eleven years and finally secured a production for it at Berlin.

At that time the reigning favorites in most of the operatic centers of the world were the Italian masters, Spontini and Rossini. When *Der Freischütz* was first given there were many sceptics who prophesied failure for it. On the contrary, it was a surprising success. Weber

became the hero of the hour and his opera was soon heard in all parts of Germany.

At the time of its production, Richard Wagner was eight years of age and his musical, actor half-brothers and sisters must have discussed the new work day and night in the home. Weber was a visitor at the Wagner home and the boy worshipped him like a kind of god. It is somewhat surprising to note that in the face of this Wagner was so taken with the spectacular success of Meyerbeer's works that when the youth commenced to write, his first success was the now seldom-heard opera, *Rienzi*, written largely after Meyerbeer models.

Wagner realized, however, that his true path was as a follower of Weber and with this in mind he turned to such plots as *The Flying Dutchman*, *Tannhäuser*, *Lohengrin*, *The Nibelungen Lied* and *Die Meistersinger*. That he transcended Weber both musically and dramatically is obvious even to non-professional opera-goers. Nevertheless, there is a melodic charm and smoothness of finish to Weber's music which will always give a first place among the great masterpieces of music.



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FORTUNATE is the student who realizes that the Summer-time is the time when the best opportunities for practice come. The really successful students are usually those who invest their summer leisure in lessons and practice hours instead of giving it over entirely to frivolous waste.

Department for Voice and Vocal Teachers

Edited for April by Herbert Wilbur Greene

"The Human Voice is Really the Foundation of All Music."—RICHARD WAGNER

From Bel Canto To "Singing on the Timbre"

By W. Henri Zay

WHETHER or not it is generally recognized, the fact remains that there has been a distinct development in the art of singing in the last decade, a change for the better, which is working itself out in the rank and file of the profession.

Those who, through lack of vision or intelligence, or from mercenary motives, try to tell us that the old school was superior to the present, merely represent the opposition which the mentally or materially entrenched always present to any forward movement.

To be sure the present condition is very chaotic; there is about as much unanimity of method of teaching in the vocal profession as there is political unanimity in Russia at the present moment. But there has been a breaking away in both cases from the autocracy of tradition, and any chaos is better than fetters which prevent freedom and progress, and we are all striving after the same thing,—beauty of expression and dramatic truth.

The advanced members of the singing profession felt the absolute necessity for freedom to express the emotional and dramatic feeling which was more and more appearing in song and opera.

Many took what they thought were short cuts to the dramatic, and sacrificed tone for violence of pronunciation, which they fancied was dramatic; it ceased to be musical, ceased to be singing, and ruined the voice.

Others more wise, knew that to sacrifice tone was to discard the *greatest emotional force in dramatic expression*, so they set about trying to discover a means by which the Bel Canto could be preserved, and at the same time a new capacity for dramatic diction be created.

Verdi Was Awake to Changed Conditions

The absolute necessity for this change is illustrated by the operas of Verdi, who was great enough to realize that humanity had progressed intellectually, and developed in spirit, and demanded something to satisfy this advanced state of being. Was he stubborn? Did he stupidly stick to the old school, and say it was best for all time, like those who now harp about the old school of Bel Canto? I have already answered the question. But Verdi did not stop writing melody, he changed his style to one more direct and more natural.

So, too, do we not discard Bel Canto, but move it into a more forward position, where it can be preserved, and where dramatic diction and emotional expression can be added to it.

This creates the art of song-speech, which includes all the beautiful suavity, and cantabile of the Bel Canto, with the additional power of complete instead of half-pronunciation, the ability to portray any emotion, to maintain a natural facial expression, to create atmosphere, and have a more complete control of the

modulation of the voice because it uses the throat less.

A Technical Term Familiar in Paris

To do all of this one must, as the French say, "Sing on the Timbre." (*Sur le timbre*, pronounced approximately, *tam-bre*.) This expression, known to those who have studied in Paris, is little known in America. We must appropriate the word, because there is no word in our language which means the same thing.

It means the forward humming ring, or ringing hum in the voice, which is felt and heard when we are making the most

use of the forward resonance cavities of the face. It is just the opposite of the throaty tone, as the voice is moved forward into the front diction area where the tone can be easily molded into words, and complete pronunciation becomes possible.

Yet the tone must not be propelled "out" of the mouth, as then the harmonics disappear and the timbre is lost; it is termed singing *off* the timbre, and produces the "white" tone.

"Singing on the Timbre" is singing with a free floating tone, but with concentration and intensity as opposed to the spread, weak or bland tone. First of all it cannot be done without a proper breath support which leaves the throat free, makes the tone firm and squarely in the middle of the note, in other words, in tune.

The tone can then be directed into the forward diction area, and the result is an abundance of overtone very noticeable in the closed vowel sounds, and permeating the whole voice, giving it an added richness of quality which we hear in the best foreign voices, and which Americans have, but generally do not use because they are not acquainted with the method of producing it.

It is sometimes called the operatic quality. It has warmth, passion, fire, virility and tenderness, because it is spontaneous, and is in the place where the emotions can color it.

This is not the case with the voice half way back in the mouth, which causes half-pronunciation of the words, and makes impossible any expression except the superficial.

Further Technical Details

The right effect is sometimes described as "bringing the head voice down," but this cannot be regarded as scientific, and this latter idea often makes the middle voice very weak, and prevents dramatic development.

It is easier to find the *timbre* on the upper middle notes really, in fact the principal effect is in the middle voice, which it strengthens through the use of the forward upper resonance cavities, post-nasal and pharynx, giving sonority and facility, and beautiful quality, and the great beauty of it is that it leads up perfectly, without a break into the head voice, and gives to the head tones an additional warmth and brilliancy.

The old Bel Canto gave brilliant head voice, but it was almost assumed that the low voice could not share in its glory.

Singing on the timbre develops the low voice properly, and even adds to the quality and facility acquired by the old Bel Canto in the head voice, by making all tones more positive and individual and spontaneous, thus the brilliancy of the runs and trills is enhanced, and in cantabile singing on the timbre is so superior there is no comparison.

A very great point is, that singing on the timbre enables one to develop from a lyric or even coloratura, to a dramatic singer, as in the case of Mme. Nordica.

Caruso himself changed from the Italian to the French school, and is now the leading exponent of singing on the timbre. The beautiful hum and overtone in his voice gives it not only its luscious quality, but its opulent, dramatic power. And this he did not have in his middle voice when he first appeared in opera.

Voice Should Express Personality

How ridiculous it is to see a soprano grow into a woman, and at the age of forty or more still sing like a girl of twenty-two, only lacking the freshness of youth. The woman grows up, and the voice stands still.

Such a pitiful spectacle can be avoided by singing on the timbre, then the voice develops and improves and becomes a part of one's nature, and as such, spontaneously takes on all the qualities of active intelligence, character, positiveness, authority, understanding of humanity, and we hope, spiritual advancement acquired by the singer through the years of endeavor. It retains its freshness and becomes eloquent in the expression of these qualities and gives a true expression of the inner personality of the singer.

This should be the goal for which we strive in studying singing. There is nothing nobler nor finer.

The Sign Language

By Sarah Mesick

THE last line of Kramer's *Joy*, a recently published song, has the following markings within the space of three measures: *fff. cresc.*, a series of *marcato* signs, *as loud as possible, ffff.*, and finally a long swell.

We are reminded of our school-days in mathematics, and our skepticism about the existence of the much-heralded infinity; and we wonder if anyone will ever end the song loudly enough to please Mr. Kramer.

The spirit of a composer is not translated easily into words or musical symbols, but they are his only means of communicating with his interpreter. The interpreter must translate them back again into the spirit language. To a singer who knows only the "words and symbols" language, and does not know the "spirit language," emphasis or iteration is of little avail. To an artist, suggestive advice is usually of more value than definite directions.

There is a large group of performers, however (whom we suspect Mr. Kramer had in mind in over-notating the above-different or too thoughtless to read the printed page. Their sins vary in magnitude from chronically "faking the bass" to a disregard of subtle rhythmical effects that have been worked out with great care.

"Why, you can't even read what is printed," said Alberto Randegger to a young American who had journeyed to London for some lessons in interpretation from the famous editor of the classics. And indeed, reading the lines is a most necessary preliminary to reading between the lines.

Probably not more than fifty per cent. of the great army of American music-



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Mr. Herbert Wilbur Greene, one of the best known American Voice Teachers and author of the comprehensive "Standard Graded Course of Singing" in four grades, edited THE ETUDE vocal department for many years before the present policy of having a different vocal specialist editor each month was adopted.

students own even a pocket musical dictionary. Of those who do, we fear that a still smaller percentage have given it sufficient use to justify its purchase.

"We are all poets when we read a poem well," says Carlyle. We may not always read it in the same way. A good story-teller seldom tells the same story twice alike. But the point remains the same, if it is a good point. Changes and growth in interpretations are among the

most interesting phases in the progress of an artist.

We plead, however, for the greatest care on the part of students in looking for every suggestion that a composer gives as an indication of the inspiration that has filled his soul. Forgiveness may be yours if you feel that you can translate his meaning best by disregarding some of his exacting directions, but never if you have blindly passed them by—H.

War and Music

By Herbert Wilbur Greene

THE effects of the war are felt in increasing measure in all of the activities of men, and in nearly every detail of those activities. Laborers, merchants, capitalists, scientists, artists, writers and teachers are alike turning their shoulders to stiffer for the onrush of conditions that threaten their security. In times of peace human activities seem always to be in alignment, the betterment of society or social conditions being the apparent if not expressed object of all. If, as has been stated, the arts are the last to feel the force of changing conditions, and music later than the other arts, then indeed the musician gets a perspective in the picture, that is lost to those who cannot see it from his angle.

One of the revelations brought about by the present conditions is an emphasis of the truth that music cannot be affected by conventionalities or prejudice.

While for the best of reasons we are omitting from programs and operas a large part of music which has hitherto been thought indispensable, we are awakening to the fact that no country or people should long be able to claim precedence in musical culture, though the

accident of greater numbers of composers in one nation than in another is usually accepted as proof that the level of musical appreciation is higher. New and invaluable additions to recent programs of music that had been left in obscurity because of the demands of the public for music and composers with which they had become familiar, are now being heard. Once their position in the world of music is made secure, permanent interest in music of many countries will overshadow the prestige that for so many years has been enjoyed by some of the countries of middle Europe.

Let us join in the heart-songs written for and sung by our boys in camp and trench, and applaud the artists who are giving new life to old forms or bringing forward new music of value, but we must not forget that music is a spiritual entity, and as such it has no part in the divisions of people or the contentions of men. When the world which has gone-a-housecleaning returns to its process of normal musical evolution, it will be found to have been greatly enriched by the lapses of old favorites and the adoption of new.

Can Community Singing Afford to Fail?

By Andrew Simpson Haines

THE present war has given to America an impulse to sing. Stimulated by government encouragement, thousands of boys in the training camps are heartily voicing a variety of patriotic and home-tie sentiment; in the large cities, hundreds of people are awakening to the beauty of our well-known but too frequently neglected folk songs and national melodies, and are singing them with all the enthusiasm that any new fashion in America generates. Smaller towns in the middle West are frankly competing in the effort to show the greatest attendance at community "sings." All America is coming to know the satisfaction that results from enjoying, in co-operation with others, that forgetfulness of trouble and losing of self in whole-souled, earnest singing. And it's a healthy practice—the expression of a valuable democratic, nationalizing force, —a practice which will undoubtedly develop in America, after the war, if not during the war; a heretofore unknown appreciation and love of music. For if a million men are singing to-day, and later find their souls vibrating to the best in life when singing their home songs in a foreign land, those who return will remember the joy and solace of song when the war ends. Singing as a medium for letting go of pent-up emotion will have become such pleasant recreation that each man will be ready to further the practice in his own community.

Because of its far-reaching value, it becomes imperative that community

singing never fail. Since its continued success depends upon the enjoyment of those participating, anything that detracts from that enjoyment hinders rather than helps the extension of the movement. At present among the men and women interested in making the practice more widespread, there are a few youthful leaders, whose choice of time, place or method often tends to defeat the purpose for which the singing is designed. During the past winter in many places throngs of people have stood outdoors with the thermometer hovering about the zero mark, straining at unaccustomed vocal chords with all the strength of their lungs. Although the physical harm that resulted could perhaps not be measured in epidemics of bronchitis or pneumonia, the wisdom of singing under such conditions is at least questionable.

Tact Important as Advertising

Another error of judgment shown by some ambitious directors is due to the mistaken notion that all that is necessary to make a sing successful is to advertise it, believing that a placard or a newspaper paragraph will bring the people, and that once assembled, the peculiar enthusiasm of numbers will do the rest. The utmost tact has at times to be employed, particularly in smaller communities, to overcome the petty jealousies that conflict with united musical effort. Many a community sing has failed because the leader has been unpractical in organization. And some of the best organizers seem to ignore the fact that the

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American public is not unlike the proverbial mule—passive and proud of it. Simply to ask a few hundred or a thousand to do something unusual isn't a perfect guarantee that they'll do it. They must be flattered, amused, cajoled, instructed and won over, and all so skillfully, that the singing seems to come as a spontaneous expression of pleasure.

Reasonable Correctness Desirable

Yet a third mistake, from the musician's viewpoint, is noticeable. Incorrect singing is too prevalent. At schools, parks, factories—anywhere it is possible to listen to a large company of singers, one hears many directors insisting on all sorts of nice distinctions in tone production, but giving apparently no attention to enunciation and time. A few men, within limited spheres, are more careful; men such as Albert N. Hoxie at the Philadelphia Navy Yard and Vernon Stiles at Camp Devens in Massachusetts insist upon memorization and

the enunciation of every syllable distinctly, with every note given its right stress and time duration. Lack of precision in singing is an unfortunate American tendency which should be persistently corrected; slipshod, messy chorus work doesn't deserve a place in American music.

Avoid Cold and Exposure

If music in America is to become as helpful and stimulating as it can and should be, the seeds sown by community singing must be carefully nurtured. If cold weather does prevail, better produce an after-effect of cheerful zeal on a few hundred people in a warm building, than an attitude of discouraging indifference among several shivering thousands. If a sing is worth the small effort of proper leading, it is surely worth the larger effort of careful organization. If the public wants to sing, let it sing correctly. There is so much of good involved in community singing that it cannot afford to fail.

What is Technic?

LET us see how this subject affects the student of singing. Technic is another name for knowledge, meaning an understanding of the many requirements that must be met before the student passes over, from his stewardship as a novice, to professionalism.

The weak point in vocal study is the lack of understanding as to what constitutes the essentials. The most bewildering effect upon students follows the hearing of great artists, who seem to do everything that their teachers tell them they should not do. And why? Because they do not realize that the fundamental idea is freedom. They work for technic for technic's sake. They are slaves to technic, rather than using their technic as their liberator. The scales and embellishments are practiced faithfully and they gain agility, accuracy and even brilliancy, but the results carry with them no exalted sense of their purpose. One of the most illuminating pages of vocal exercises that is was ever the writer's good fortune to see came from a pupil who had been studying with one of the world's great teachers in Paris. It was a series of scales, arpeggios and cadenzas.

Over each scale and arpeggio was penciled some special idea with which to fill the mind while practicing it. Some of the expressions used were *exultingly, buoyantly, with sadness, joyfully, regretfully, tenderly*, etc., etc. These terms are familiar enough to the pupil when singing text, but what have they to do with quick scale or arpeggio passages? Here is the answer: only music which conceals the process, by which it reveals its purpose, passes the censor. In other words, the student who is aiming to become a singer, works with two distinct purposes. One is, to gain the extreme of technical accuracy, the other to grasp its significance in relation to art. That was the underlying idea of the master with his pencilings. The feet of the student must tread the way of drudgery, but the head and the heart can know no drudgery, they are penetrating the heights the while. To most students this idea should be of value. It will shed light on the path of technic. It will make two hours of work seem as one or expressed differently, it will enable the student to work so concentratively that he can accomplish in an hour for what he otherwise would require two.

Donizetti's Survival

EVERY now and then some lofty individual takes precious moments to explain the transitory character of the music of Gaetano Donizetti. Meanwhile the spirit of the Scotch-Italian composer rests in peace and immortality. Izzett is said to have been Donizetti's Scotch ancestral name. As a young man he was intended to become a weaver, by his practical parents. To escape that prosaic fate he entered the army and it was while he was stationed at a military post in Venice that he wrote his first opera, *Enrico di Bergogna*. In 1822, at the age of twenty-five, he produced his fourth opera, which proved so successful that the audience carried him in triumph through the streets and crowned him with laurel at the Capitol.

Leaving the army, he devoted his time exclusively to composition and continued his long and uneven series of works which kept him before the Italian public during his entire lifetime. In 1830 he produced *Anna Bolena*, which was regarded such a masterpiece in those days that it was thought that Donizetti could rest safely upon his laurels. Pasta and

Rubini were the great soloists in this work now long forgotten but once extremely popular. Donizetti, however, went on writing and become more and more facile: *Elisir d'Amore* (1832), *Lucia di Lammermoor* (1835), *Lucrezia Borgia* (1833), *La Fille du Regiment* (1840), *La Favorite* (1840), *Don Pasquale* (1842).

Donizetti's productive career covered a scant period of twenty-two years before in 1845 he became a victim of melancholia. To have produced in that time some sixty-five operas, some of which survive to this day, was an achievement of real moment, as it meant about three operas a year. Richard Wagner was said to have been a great admirer of Donizetti's famous sextet from *Lucia* and many modern composers have paid tribute to Donizetti's unending gift of pleasing melodies. *Lucia* was not Donizetti's only Scotch opera, as he also wrote *Elisabetta a Kenilworth* and *Il Castello de Kenilworth*. One of his operas bears the romantic title of *Emilia of Liverpool*.

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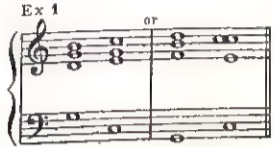
Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Q. How many kinds of cadences are there in music?

A. The number is interminate, as there are many variants. The following, however, are the best-known types:

The Perfect Cadence, signifying a complete close, in which the Dominant Chord is followed by the Tonic Chord, both chords having their roots in the bass, with the final chord in the Root or Octave Position:



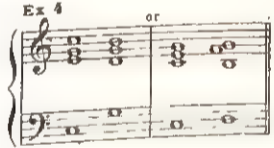
The Imperfect Cadence, in which the Dominant Chord is followed by the Tonic, but with either chord inverted, or the final chord not in the Octave Position:



The Plagal Cadence, in which the Sub-Dominant Chord is followed by the Tonic (roots in the bass). An old church cadence:



The Half Cadence (Imperfect Cadence), the Tonic Chord, followed by the Dominant:



The Deceptive Cadence, in which the harmonies are apparently approaching a perfect cadence, but instead of the tonic chord at the end, the ear is surprised by the employment of another chord, which destroys the effect of finality.



Q. Will you tell me exactly how the mordent notes I have written come in with the bass?—N. S. S.



A. We have indicated the correct method as exactly as possible in the example given above. In the copy you furnished us, the auxiliary note, and the speed was too slow, instead of above, and a snappy ornament rather than a leisurely, graceful one. When it is to be executed downward instead of upward, you will see this sign (v) instead of this (v) 21

Q. Does this 16th note come exactly with the last note of the left-hand triplet, or after it?—N. S. S.



A. It comes after it, by a space of time equivalent to one-twelfth of a quarter-note (to be exact), but it would not be considered an unpardonable error to play them exactly together, unless in very slow time. It is certain that in the time of Bach and Handel it was customary to make a sixteenth note occurring in such circumstances fit exactly with the last eighth note of an eighth-note triplet, and it is quite probable that the custom still prevailed in the time of Haydn and Mozart. Nowadays we are a little more exact with our musical arithmetic, but one should not be too pedantically exact when it is at the expense of gracefulness.

Q. What was the origin of the toy symphony?

A. Not definitely known. There is an old story (which has not been disproved so far as we know) that Josef Haydn went to a fair at the beautiful Tyrolean town of Brechtsgaden, and purchased some interesting little toys. These he took back to the palace of Esterhaz and seriously called his orchestra together for an important rehearsal of a new work. Then he produced a symphony written for two violins, a double bass and the toy instruments. The musicians laughed so hard that they could not keep time and Haydn's little joke was considered a great success. The symphony was first known as *Sinfonia Berchtsgaden*. While this may not have been the first toy symphony it was the first to attract wide attention and since that time many composers have produced works which are generally thought to be superior to that of Haydn for the purposes of the *Kinderstufent* or as it is called in French *La Folie des Enfants*. Romberg wrote a similar work and Mendelssohn wrote two which are nowhere to be found at this time. Probably the most practical works for the teacher desiring to give a *Kindersymphony* at this time are *Christmas Symphony*, by Hewitt; *The Kitchen Symphony*, by H. Kling; *Christmas Bells*, by Arthur Seidl. The cost of the toy instruments is quite low and nothing will provide quite so much amusement for a class of small children, to say nothing of hilarious adults who delight in dressing up like children and giving a Toy Symphony.

Q. How can I tell the difference between a piece of music in Rondo style and one in Sonata Style.—D. F. L.

A. In the strict sonata form there is a first or main subject and then (in some allied key) a second subject; this is followed by a development group and then the repetition of the subjects usually in other keys but closing with original or main key. In the rondo form however, there is usually but one main theme, which is repeated many times during the course of the composition.

Q. How did Kalkbrenner rank among his contemporaries?—J. D.

A. Much of the work that Kalkbrenner did had merit, of course, but it would be a mistake to rank him at the top of the special group of which he was one. His compositions were for the most part very empty and his triumphs at the keyboard were usually with a very thin and rapid kind of salon music. Yet he considered himself superior to Chopin and even offered to teach him.

Q. What is the meaning of Stabat Mater? Are there more than two pieces of this name?

A. Stabat Mater is the first part of a Latin poem beginning *Stabat Mater Dolens* (The mother stands weeping) referring to Mary standing at the foot of the cross. It was said to have been written by either Jacopone or Pope Innocent III, but this is uncertain. In 1727 it became part of the Roman Mass and later one section became a hymn. There are numerous ancient and modern settings of this beautiful poem. The earliest to attain fame was that of Josquin des Pres; this setting is generally considered the masterpiece of that composer. Palestrina made two settings. Pergolesi, Haydn, Steffani, Carl. Astorga, Winter, Raimondi, Vito, Lanza, Inzenga, Neukomm, Rossini, Dvorák and Stanford. The most famous of the *Stabat Mater* is that of Rossini.



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Making the Congregation Sing With Effect

By William Reed

THE matter of stimulating a congregation to sing heartily and, at the same time, maintain a reasonably unanimous tempo, is an art—an art which depends almost entirely on the skill of the organist for its attainment. Choir voices will assist, but the permeating influence of the organ is needed to originate and impel.

The different means employed for the improvement of congregational singing are all useful, but in themselves insufficient. Underlying all must be ever present the influence of the musicianly commander at the organ—an influence to be felt, as well as heard. The mere manner of the playing-over of the hymn-tune should arouse and suggest, and this manner, while never obtrusive, should be continued and, when necessary, intensified as the hymn proceeds.

How is this done? For done it can be. First, a dogged persistence in a well-defined tempo is imperative. Then would follow the subtle accentuation of certain words, chords, and the rhythm of the tune; all this being effected without any "give and take." By way of illustration of these and other points, let us examine the following well-known hymn tunes:

Ex. 1 Duke Street

Note these points concerning the above: (1) The first chord firmly marked. (2) Separated chords. (3) Alternative phrasing (1/2). The pedal to be played *legato* throughout and at its proper pitch.

This type of tune, being largely diatonic as to melodic construction, requires a certain inner driving-power which, while not too noticeable, will preserve the speed set and, when added to a full-bodied scheme of registration, prove irresistible. Even the interruption of the natural *legato* may occasionally be found necessary; for this device arrests the attention. But it is only to be used for a good reason, and always with discretion. Now, let us examine the following:—

Ex. 2 Sullivan

Touch and accentuation are here of special importance as applied to both manual and pedal.

An effective and stimulating playing-over is obtained by announcing the four first measures only, and by giving those on the Swell Organ, full without 16-foot, and at the same time separating the quarter notes in all the parts. Helpful support, also, is afforded if the Swell be partially opened at the > marks.

At measure 14:—

Ex. 3 Refrain

At the Refrain, steadiness is assisted if all 16-foot flue registers are added to the Pedal Organ during four measures. Also, a 32-foot, if available, intensifies the marching effect here obviously intended.

Occasional doublings of the inner harmony enrich and permeate. Such are admissible, though with artistic discrimination, and never without a purpose.

Hymn tunes of a meditative or prayerful nature demand a type of treatment to correspond. A summary of points to be observed would include: Gentle accentuation; the occasional use of a guiding solo register; a modified harmonic doubling here and there; the elimination of the pedal in places; the well-judged use of the *half-legato* touch; the adoption of just the proper speed. All such points count largely in creating the atmosphere necessary for making congregational singing what it should be.

The above suggestions constitute the general means; but they are the externals. For, actuating them, there must always be the masterful individuality of the organist himself; and that, warranted by both his musicianship and his studied interpretation of words and music alike.

Home-Made Improvements on an Old Organ

MANY organists are playing on old tracker-action organs that need rebuilding, but the church officials have not the money, so the thing is not done.

If the organist and some member of the church who is a clever mechanic put in some of their spare time together, many of the needed repairs could be made before sending for an organ tuner to do the tuning.

In this way, for a very moderate sum of money, many an organ can be greatly improved. Among the materials needed will be, probably, a piece of old leather belting for buttons, some pieces of soft heavy cloth or old felt hat for "bushings" to stop noise and rattling, and some pieces of old kid gloves to glue over cracks where wind leaks.

First see to it that the bellows and feeders are working properly, also the indicator. Next make the pedal action quiet; the pallets may need new leathers, which are usually an easy matter to put on.

Plan What is Needed

Examine the mechanism of the pedal couplers and manual couplers, and make such repairs as may be needed. If any of the pedal keys are badly worn, repair them with strips or inlays of new wood, in a workman-like manner.

Many old organs have too light a swell box. After the tuners have taken out all the pipes to clean them, tack heavy build-

ing-paper inside the swell box. The swell shutters may need new cloth to make them shut tighter without noise. This will make the swell more sound-proof. Should the organ have an old-fashioned swell-pedal, a clever mechanic may be able in many cases to change it for a modern "balanced" swell-pedal. Rather than attempt here an extended description, illustrated with necessary drawings, we recommend the organist to take the mechanic with him to visit some more modern tracker-action organ, point out to him what he wishes imitated, and let the mechanic examine carefully the means by which it is done and manner in which it works.

Composition Pedals

Where these are lacking, they may often be added, at least to the Great, with no great expense, if the mechanic has had an opportunity to examine them in some organ where they are provided. There are several different mechanical systems in use, however, and it may be that a clever workman will hit upon something still better for the end in view. The leading principle of nearly all is this, that a "full organ" pedal contains some forward-moving part to which a number of cords or straps are attached connecting (behind the console) with all the stops on the Great, while a "soft combination" pedal contains some backward-moving part, connecting in the

same manner with all those stops it is desired to remove.

Voicing and Regulating

Many good organists learn the art of tuning their own reed pipes (these being the worst to get out of tune), but aside from that, no one but an expert should attempt to tune, voice or regulate the pipes.

Suggestions for Revoicing

Most very old organs are built with very light wind-pressure. Greater power and brilliancy may be given by increasing the weights on the bellows, but before attempting this it should be well understood that any radical change of this sort will involve not only a retuning but a revoicing of all the pipes. This, done judiciously, will often make the instrument sound like a new and more modern organ, but it is quite a task, and should not be attempted unless one has plenty of skill and perseverance.

In the course of this revoicing, there are many little changes which may be made with profit. We will name but a few of them:

PRINCIPAL, 4-ft. should be somewhat softer than the Open Diapason, in order to blend with it as an overtone, rather than stand out too raspingly. If it is voiced slightly fluty (by cutting the lip up rounding, etc.), it will be all the better, and may sometimes even be used as

a solo stop. Understand, we are speaking of very small organs which do not have both flute and principal on the same manual.

DULCIANA, 8-ft. is too loud in some old organs. It should be soft enough to serve as an accompaniment to a solo on the Swell Open Diapason.

GAMBA, 8-ft. One could wish this to be more stringy and pungent, but it really is not possible to obtain this quality, coupled with prompt speech, unless it is "voiced with a beard" in the modern way. (Fitted with a little horizontal cylinder of wood or metal a short distance in front of the mouth of the pipe.)

FIFTEENTH, 2-ft., in order to blend well, should be fluty, rather than of full diapason tone. Must on no account be louder than the Principal.

MIXTURE should be tuned with the same care in each rank as would be given to any other stop. Tuners often slight it. The Mixture on the Swell should be very soft, in which case it will be really very useful, partly making up for the absence of pungent string stops.

TRUMPET or Ohoe or Cornopean. This is a problem. Often it is in an impossible condition in an old organ. If one can raise fifty or sixty dollars and replace it bodily with an "Oboe Gamba," they will have a reliable stop that will give satisfaction and stay in tune well.



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More Hymned Against Than Hymning

By Hugo Goodwin

THE texts of all hymns that are worth anything have been direct and spontaneous outbursts, caused by deep religious experience, and the value of their use in the church lies in the reproduction collectively, to a certain degree, of the individual fervor that gave rise to them. If the worshipers are to experience this, in fact, if the hymns are not to be almost a sacrilege, they must be sung by all and must be sung heartily.

Our first duty is to see that practical tunes are used. It is the province of the clergymen to choose hymns from a literary and spiritual standpoint, but it is peculiarly the province of the organist to see that they can be sung, remembering that in this instance it is not contempt that is bred by familiarity.

New Tunes

"How about new tunes?" asks some one.

The answer to this is that it is infinitely better to have the whole congregation singing "Dennis" or "Greenville" than it is to have them mute on something more abstruse, but quite new! Unless a new tune is so compelling that it forces everyone to join in it ought not to be used.

Of course, in this connection much discretion must be used; the tunes that are rousing but undignified, have no place in worship. We should not offer to Deity the music we would be ashamed to offer to our friends. The big bass drum is all right on the street corner, or at the sawdust trail, but it has no place in church. Let the tunes be of moderate compass, of sound melodic structure, and with some decided punch, and the congregation will already be half persuaded.

The organist must be in sympathy with the hymn and should so interpret it that the attention of all will be riveted on its message and that everything else shall be forgotten. If, during the hymn, any attention is directed toward either the organist or toward his instrument, he is failing. It is this fact that makes the use of unusual effects, such as harp, chimes, etc., of such questionable value in hymn playing.

The introduction should be of such a character that the hearers are already in the proper mood when they commence singing. No stereotyped method should be adopted. A tune such as "St. Anne's," should be played very conservatively and in choral-like manner; a prayerful tune, such as "Abide With Me," may well be played on sympathetic solo stop with a soft accompaniment; a martial tune, such as "Fling Out the Banner," should be rousing played. There is no categorical method.

During the hymn a happy medium must be maintained between too much organ and too little. The latter will engender

timidity and the former will make the people feel, "O, what's the use!" Modern tubas are especially dangerous to proper tone balance, as they are liable to make a din that is very unfortunate unless they are graded down by careful use of the swell shutters.

Hymn Tempos

The speed of a hymn is another problem. If it is too great there will be difficulty in catching the proper breaths, and if too slow, sustained notes will be out of the question. Those of us who are able to sing will find a valuable guide in singing with the congregation; if singing is impossible—or unwise—we can, at least, hum along under our breath and in thus consulting our own convenience will become better able to suit the convenience of those whom we are leading.

During the performance of the hymn the accompaniment ought always to emphasize the meaning of the text, but should never attempt descriptive playing; the cooing of doves, the roaring of water spouts, bleating of lambs and rumbling of earthquakes is not within the office of church music, but the expressing of moods and thoughts induced by these things is another matter and is quite in keeping with good taste and efficiency.

In preparation for hymn playing, an organist should learn to transpose readily, to be able to play any of the voices of the hymn in either hand or in pedals in any octave and to follow both words and music simultaneously. The writer has found that the conscious memorization of a given location in a phrase is of great value to him when he glances away from the music to words, or, for that matter, in glancing from the accompaniment of an anthem when directing a chorus.

Various methods are more or less helpful in inducing hearty singing: Precursors, large choruses, trained singers seated with the congregation, etc., but in the last analysis it rests with the organist so to stir the congregation with expressive and compelling playing that they will be impelled to lift their voices in song and so to inspire them that they will find it impossible to sit content and silent while the choir does their singing for them and the clergyman does their praying for them.

The function of the minister and the organist with his choir is to teach the congregation how to worship, and, as it is necessary for each one to do his own communing and his own hymning, our part of the responsibility is clear—we must teach people to sing hymns and must make them desire to sing hymns or we are falling short of our definite duty. —From the *Music News*.

The Choir Director's Need of Inspiration

By Elizabeth A. Taylor

Does a choir director ever seriously complain that the public is too kind to him? If he does, he is showing the mental attitude of the great artist, the idealist, who, in striving to attain the highest, is always conscious of something that eludes him. Though occasionally his efforts may uplift him to a state of exaltation in the supreme joy of having tried and succeeded, the goal of perfection seems ever to recede as he advances. He is rarely satisfied with his own work.

He feels that he may do better some day, and the inspiring truth that the limitation of the individual is not the limitation of art encourages him to persevere with renewed effort. A director's ardent desire to make his choir see as he sees, feel as he feels, in the expression of the music, is a sure foundation on which to build genuine musical achievements.

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(Continued on page 347.)

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Department for Violinists

Edited by ROBERT BRAINE

"If All Would Play First Violin We Could Get No Orchestra Together."—R. SCHUMANN



How to Control the Vibrato in Violin Playing

VERY few violinists, even finished artists, have an absolutely perfect control of the vibrato. By a perfect control I mean the ability to do it fast or slow, or at any intermediate speed, also to make the swings back and forth alternately somewhat greater width, appropriate to the sentiment or emotion of the passage being played. The vibrato should be under as perfect control as the trill, and should be perfectly even.

The vibrato, or "life under the fingers," as Cesar Thompson, the great violinist, called it, is a slight deviation from the true intonation, *i. e.*, the finger as it swings back and forth alternately sharpens and flats the tone to a very slight degree, thus creating the illusion of a living voice, which trembles under the stress of emotion. As there are countless states, stages, and degrees of emotion, it is evident that the violinist should possess the control necessary to execute the vibrato at any speed and also to make the swings slightly wider and narrower in order to imitate these various degrees of emotion.

The sentiment of one passage may require a very slight vibrato, while another may require slow, wider swings to give

the effect of sobbing, despairing pathos. The consummate artist instinctively adapts the style and degree of his vibrato to the sentiment of the passage being played, and much of the success of great violinists is due to the skill with which they adapt the vibration to the character of emotion to be expressed.

In the case of great violinists, the character and degree of the vibrato to give the best effect may be safely left to their musical instinct, but in the case of pupils it would be well for the teacher to advise, or even mark the music, showing where the vibrato should be used, and to what degree. It would also be advisable for the pupil to practice the vibrato systematically, using the scales in whole or half notes in all positions for the purpose. He should practice it fast and slowly, and with different widths of swing of the finger.

The great violinist Spohr, in his violin school, devotes an entire chapter with accompanying exercises to the vibrato, marking the passages where it is to be used. Of this embellishment he says: "In old compositions the vibrato is indicated by points, or by the word 'tremolo'; in new compositions it is generally left to

the performer. Avoid, however, its frequent use, or in improper places. In places where the vibrato is used by the singer it may also be advantageously applied to the violin. The vibrato is therefore properly used in passionate passages, and in strongly marking all the *fs* or emphasized tones. Long tones can be animated and strengthened by it if such a tone swells from *p* to *f*. A beautiful effect is produced by beginning the vibrato slowly, and giving it a gradually accelerated vibration in proportion to the increasing power. Also by commencing it rapidly, and gradually dropping the tone to a sound hardly perceptible, a good effect is produced. The vibrato may be divided into four species: *viz.*, into the rapid, for strongly marked tones; into the slow, for sustained tones in passionate, cantabile passages; into the slow-commencing and increasing tone; and into the rapid-commencing and slowly decreasing of long sustained tones. These two latter species are difficult, and require much practice, so that the increasing and decreasing of the vibrations may at all times be uniform and without any sudden change from slow to quick, or the reverse."

Violin teachers do not pay enough attention to the vibrato, some not teaching it at all, on the theory that the pupil will instinctively "pick it up" himself when he is ready for it. This latter theory is entirely wrong; the teacher should teach his pupil to execute the vibrato with the same care as the trill, or any other embellishment. Nothing adds so much to violin playing as a finely executed vibrato applied judiciously where it should be. Even the simplest melody is invested with life and charm by the vibrato. How often do we see a violinist playing a simple melody with a beautiful tone and artistic vibrato receive twice the applause of one who plays an elaborate solo, with bad tone and badly executed vibrato, or possibly with none at all.

No amount of labor is too great, when spent on becoming a master of the vibrato. The violin student who wishes to go into the subject in all its bearings will find the little work, *The Violin Vibrato, Its Mastery and Artistic Uses*, by Siegfried Eberhardt, of great interest and value. Eberhardt is one of the professors of the violin in the Stern Conservatory in Berlin, and has treated the subject from a scientific as well as artistic standpoint.

Position of the Violin

A CORRESPONDENT wishes to know if there is any advantage in holding the violin in such an elevated position when playing in public, that it gives the violin the appearance of an anti-air craft gun with which the player is trying to demolish an enemy plane. He calls attention to several concert violinists whom he has observed, who at times held the violin so high that the scroll was on a level with the performer's head.

This holding of the head of the violin very high is a fad of late years, and is more in the nature of camouflage—for appearance only, than for any assistance it gives to the playing. In fact, it is a detriment. The horizontal position is the best in every way. If the violin is allowed to sag down, the bow has a tendency to slide on the strings towards the finger-board. If held too high it has a tendency to slide towards the bridge. In either case the wrist is bothered with the extra exertion of keeping the hair at the proper point of contact on the strings.

However, appearance is a great thing with an audience, and the violinist who makes gestures with the head of his fiddle is apt to greatly impress the public, which knows little of violin playing. This up and down motion of the violin, while playing, is in the nature of the gestures of an orator. For instance, the violinist who points his violin towards the sky and then brings it down as he plays a tremendous *sfz* note or chord, creates the impression of power.

It has always been a moot point as to just how much motion and gesture should be allowed to the violinist in public solo playing, some contending that head, body

and violin should be practically motionless, with only the two arms moving for the bowing and fingering, while others maintain that a considerable latitude of motion may be allowed, if the violinist feels that it helps the expressive delivery of special passages. DeBeriot discusses this matter thoroughly in his well-known "Method for the Violin," in which he says:

"The position of the body, having been fixed upon with the aid of the professor, the pupil should endeavor to preserve the greatest elasticity in the movements of his right arm and left hand, while the body and the head remain perfectly steady.

"It must be understood, that these principles only apply in all their severity to the study of mechanism, and are not absolutely or systematically applicable to the pupil who has become a master. If such were our thoughts it might well be objected that:

"A solo player cannot possibly preserve the stiffness of a marble statue; that the demeanor appropriate to the firm and resolute commencement of a piece would not suit a tender and passionate strain of melody, and therefore the artist must occasionally modify his attitude to follow the expression of the piece which he is performing; that he must appear wrapt up in the subject he is executing; and that his soul must seem to exhale in the sound of the instrument he is playing, if he wishes to captivate and charm his audience."

"We know all that, but we know also that it is only after long experience and with an exquisite appreciation of what is beautiful and graceful that these infinite *nuances* can be understood and realized without departing from what is natural. That indefinite something called *manner* must not occupy the attention of the pupil as long as he is penetrated with the sentiment of truth; all the secrets of the art, that of pleasing the eye as well as the mind, will become manifest to him in due time, without care or labor."

"Now, the artist, however great, must constantly turn to this perfect immobility, to the rigid application of the principle, in his private studies, as the only method of guarding himself against those exaggerated movements, which are always the result of imperfect mechanism, or of an immoderate desire to produce effect, to the prejudice of good taste and truth."

Questions and Answers

EVERY mail brings many questions for answer in the Violin Department, and it is unfortunate that the two questions which are asked most frequently cannot be answered satisfactorily in a magazine. The first question has to do with violins, and the second with violin students and violinists, and their progress.

People are constantly writing "What is my violin worth?", "Is my violin a genuine Stradivarius or Guarnerius?", "I can play such and such pieces on the violin. Do you think I would succeed in vaudeville?" "I have been studying the violin two years, and have had two books of Kayser. Am I making proper progress?" etc., etc.

Now as to violins; if our violin readers would stop to think for a moment they would realize that it is quite impossible for any one to set a value on a violin he has never seen. They might as well write: "I have a house and lot in San Francisco, how much do you think it is worth?" Most of the difficulty comes from the old established custom of putting labels in violins. The great masters of violin making autographed their work by these labels, giving their name, the place where the violin was made, and the year. They did this just as an artist or sculptor autographs his work, or a manufacturer puts his name and address on an article he makes, for business reasons.

As soon as the remarkable beauty and superlative tone qualities of the violins of the Cremonese makers began to be generally recognized, imitators sprang up everywhere, who boldly copied them and placed in their violins imitation labels.

This custom has become all but universal, and the result is that millions of violins are in existence to-day which are ticketed with labels imitating those of Amati, Guarnerius, Stradivarius, and the other master workmen. Carloads of violins can be bought for \$5 or less apiece, each containing a label duly setting forth that it was made in Cremona in a certain year by Stradivarius or some other great maker. People get hold of one of these violins and fondly imagine that they have a genuine instrument, worth from \$10,000 to \$25,000.

It is astonishing what a child-like faith the public has in these fake labels. A hard-headed business man will write that he has a violin which has been in the family for forty years, and bears the following label (a complete copy of which follows). He then wants to know exactly what it is worth, and where he can cash it in. The public seems to think that the label settles everything. People evidently put violins in the same category as stocks and bonds, and that all that is necessary is to mention the label, and the exact value of the violin can be given. If this were so the work of valuing violins could be done by mail or telephone, just as the owner of ten shares of New York Central stock could find out what it was worth, in a few minutes, by consulting the quotations of the New York Stock Exchange.

The value of a violin depends on many things: the maker, state of preservation, period when made, historical value (having been possessed by some famous violinist, or royal or eminent personage),

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etc., etc. Almost any violinist or experienced music dealer can assure the owner of a cheap factory fiddle that it is not a genuine Cremona, but where the violin is a clever imitation, made by an artist violin maker, it takes an expert to decide, and the owner of such a violin should submit it to an expert for valuation.

For the above reasons it will be plain that a violin cannot be valued from a written description. The violin must actually be seen and examined. The statement that the violin has been in the

family for forty or fifty years, or that it was bought from an "old Italian professor, or Swedish emigrant," has no weight whatever, for there are imitation violins in all countries, or the "old Italian professor" may have bought the violin at the nearest pawnshop a half hour before he made the sale. The owner of a supposedly valuable violin can always learn the truth about his instrument from a reliable and reputable dealer in old violins, such as are found in our larger cities.

What Gives an Artist His Tone-Qualities?

By Hillard R. Langlie

THERE have been so many books and articles written on tone-production that the subject ought to be well discussed by this time, but, in my opinion, the real cause is not presented in any of them.

To illustrate my point: give an instrument, let it be a good or a poor violin, to an artist of repute, one who can really produce a tone, and bid him play. I'll warrant that you will marvel at the full-toned music he produces. Then place the same violin in the hands of another artist, let it be one who has had good training but who never has produced a tone like the first one, and the same instrument will not ring true to the tune or tone of the first artist. Therefore I would say that artists are not made, but that they are born. Of course, I do not maintain that a born artist who has not had any correct training will compare favorably with a poorer one of good training, but if he is placed in a high-musical environment I do hold that he will rise by leaps and bounds and far surpass the other musician with his years of hard training.

Again; born artists must have the proper environment to compete with the rest of the world, but, at that, an artist in any environment will find some way to bring out his qualities, if his musical ability is accompanied by an energetic desire to become somebody.

Therefore I hereby press that it is not the training alone that makes tone-production good, nor is a good tone produced by any specific, new way of drawing the bow, but it is produced by the soul of the artist.

I find, for myself, that if I attend a concert of an artist whose tone is really great, I see how much better my own tone can be and accordingly my spirits rise and my bow finds its force by itself.

Also, if I have a piece of music which I love, my tone is always best when playing that piece and so I realize that it is my soul which produces the tonal quality and not my arm or violin.

Another illustration which will show what I mean is found in the results I saw in a pupil. She was a girl who never seemed to be able to bring out the tone I desired of her; not even the best tone pictures could result as I had hoped. One day as she came for her lesson, I noticed that she walked with a lighter step than usual and her spirits seemed to me to be very high, for she was humming a part of the *Rigoletto Quartette* in a very satisfactory way. Then, when she took out her violin and played Drdla's *Souvenir*, her lesson, I gazed in wonder—I guess I looked rather stupid with my mouth open—and clapped in glee when she had drawn out the last high tone in such a smooth, clear appeal that it brought a new sensation to me.

Naturally I wondered what caused the great change, and little did I guess what the real cause was until I stumbled upon it by accident.

It happened that she had been engaged to play at a recital two months later and at the close of the performance a young gentleman walked forward with a large bouquet of American Beauty roses. Instantly I saw what I had been looking for—my fair protegee had fallen in love. Her soul asked for music, and, I imagine, the whole world changed for her. The result was that her arms and her fingers accorded with her thoughts and she played with a marvelous tone.

I have since given her the kind of pieces which I think will harmonize with love and my expectations are great, indeed.—From *The Violin World*.

The Personal Equation

It is very difficult to answer by mail or through a magazine questions relating to the talent or progress of a pupil. Many such questions are received. The inquirer will give his age, the length of time he has studied, and the exercises and pieces he has "been through," and some little accounts of his public appearances, if any, the opinions of his friends, etc. Now, just as it is impossible to judge of the value of a violin from a written description, so it is equally difficult to judge of the talent and progress of a violinist or violin student from his own written description of his talent and progress. To judge of these matters one must actually see and hear the performer. Lists of pieces and exercises mean nothing, for they may have been thoroughly learned, or hastily skimmed through without being mastered at all. Again, the pupil's position may be wrong, and all the fundamentals incorrect, so that he would have to start all over again to make a really good violinist. Then again he may have a faulty, incorrect

ear, physical defects, etc., which would prevent his success. It is as difficult to judge the talent of a student one has never seen or heard, as it would be for a physician to treat a complicated case of disease by mail when he had never seen or examined the patient.

The violinist or violin student who wishes to ascertain his talent, or progress, should seek out a really good violinist, even if he has to travel a few hundred miles from his home to find one, and arrange for a really thorough examination. In only this way can he learn the truth, and if he thinks of making violin playing a profession, or spending much time and money in an education in violin playing, this examination will be cheap at any price.

There are multitudes of questions which can be answered helpfully through this department, but setting a value on violins the editor has never seen, or passing on pupils' talents and progress without having seen and heard them, are not among them.

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Answers to Violin Questions

(Mr. Braine answers all questions on this page personally. The opportunity of securing the advice of the teacher of Francis Macmillan and others, can not be valued too highly.—Editor of THE ETUDE.)

M. W.—You could not find anything better than Kayser I and II in their respective grades of difficulty. However, if you want substitutes you might try selected studies in the Hermann Violin School, Book I, for Kayser I, and Mazas' Special Studies, for Kayser II. Wohlfahrt's *Melodious Studies*, Op. 74, Books I and II, are also excellent, though a trifle easier in grade.

Y. H. C.—The following would probably be what you want: *The Violin, Its History and Construction*, translated by John Broadhouse; *Famous Violinists of To-day and Yesterday*, by H. C. Lahee. I do not know of any single volume which contains all the famous violin pieces. You might get *Violin Classics*, published in five books, compiled and revised by Philip Mitchell. These contain a great many of the most noted solo violin compositions with piano accompaniment, but no concertos. You will have to order the concertos separately.

R. L. B.—I should hesitate to advise anyone to take up the study of the violoncello at 29 years of age with the view of becoming a professional cellist. The fact that you have studied the violin would, of course, improve your chances in mastering the cello, but there are so many cellists who have studied the instrument under good teachers from boyhood, and you would find it difficult to compete with them for the good positions open to players of the instrument. You had better go to a good cellist, ask him to hear you play, and then get his advice. 2—As to solo work for the cello, it is only really artistic players who can hope to get much to do in this branch of the profession. There are many fine cellists in the large cities who are able to play cello concertos and important cello compositions who are obliged to make their living playing in theaters, cafés, hotel orchestras, etc.

C. W. Y.—The value of a Cremona violin depends on its preservation, tone, quality, beauty and the period in its maker's life when it was constructed. None of the Cremona masters were at their best at all times, and their instruments vary greatly in quality. Many Cremona instruments have been all but ruined by repairers who have sought to improve them. No exact price can be set for any of the leading Cremona makes. The European war also has greatly changed violin values, and dealers hardly know what to ask for them; in fact, a genuine Cremona is worth in these days about what you can get for it. If you are in the market for a genuine Maggini, dealers would probably ask you from \$3,000 to \$6,000, according to its quality. There are many imitations of these violins on the market.

A. S. B.—If you play the compositions you name really well, you have made good progress. Your willingness to practice three hours daily is a good sign. Do not allow the praise of well-meaning friends who are not musicians to mislead you. As you think of making violin playing your profession, you should lose no time in getting a good teacher. If there is no good teacher in your town, try to take weekly or semi-weekly trips to the nearest large city. Even if you could take only a dozen lessons as a start, from a real master of violin-teaching, it would influence your whole future musical career. It would be an excellent plan if you could obtain employment in New York, which is near your home, thus making it possible to get good instruction and to hear much good music.

B. N.—I cannot express an opinion; however, if, as you say, you have been studying only one year and a half and are half way through Kreutzer and can play the *Sohn der Haid*, by Keiser Bela and DeBertoli's *Sixth Air*, I should think you were going entirely too fast. Even a pupil of talent should spend nearly a year on the first position alone. Violin tone and technique are plants of slow growth, and the world is full of over-trained pupils. A simple melody, played with a refined and beautiful tone, is far better than a difficult

solo played with a feeble tone and a shifty, uncertain left-hand technique. It takes years to acquire a really artistic tone on the violin. Be thorough above all things. 2—Twenty-two is very late to start the violin with the view of becoming an artist. Your previous piano practice and theoretical studies will help you in the musical part of violin playing (aside from the technique). 3—Three hours practice on week days, and all day Sundays, which you say you do, is all you should try to do, considering that you are employed at other work during the day. More practice than this would likely injure your health. 4—Typewriting, guitar and piano practice, so far from injuring the violin playing muscles, would be more likely to improve them. Paganini practiced the guitar a great deal in his early life. 5—As to whether it would be best for a pupil to study with Leopold Auer, or Ottakar Sevcik, would depend very much on the state of the pupil's proficiency. A pupil with poor technique could not do better than study with Sevcik, who is looked upon as the world's master violin technician. From a musical standpoint, as regards interpretation, tone, nuance, tradition, etc., most violin authorities consider Auer the superior. However, they are both giants in violin teaching. You would find it practically impossible to get instruction from Auer at present. His class is always full. I know of American violin students who have been trying for years without success to get into Auer's class. 6—The people of the Latin-American countries are very fond of music, particularly of opera. There are good opportunities in these countries for violinists, as players and teachers, but they must be well advanced to succeed in the profession. 7—Violins sound best in a dry, temperate climate. The violin will not sound at its best in a very damp and hot atmosphere.

C. V. W.—Sometimes when playing my violoncello there seems to be a rattling noise inside. Can you tell me what probably causes it?

This rattling sound might come from any one of a number of causes. There may be an open crack in the back or belly, or these may have come unglued somewhere around the edge. Then the bass bar or some of the blocks or linings inside may have come unglued and cause a rattling. In the case of instruments with patent heads with metal cogs, these often rattle badly when they become worn and loose. Possibly the strings lie too close to the fingerboard, in that case calling for a higher bridge or a redressing or resetting of the fingerboard. Consult a good violin repairer.

Or it may come from the silver winding on the C and G strings becoming loose, which may call for new strings, although if the trouble is not very bad, it can sometimes be remedied by rubbing cocoa-butter, or oil of almonds in the string. (These may be obtained at a drug store.) The wire wrapping becomes loose because of the drying out of the gut on which it is wound. These substances penetrate and swell the gut, causing the wire wrapping to become tight again and stopping the rattling. Apply when the string is stretched up to or a little higher than the regular pitch, so that the oil can penetrate through the wire wrapping.

B. L.—I—If you have been studying the violin less than a year and are in the third book of Kayser, you are going entirely too fast, unless you are a remarkable genius, and practice six or eight hours a day. The average violin scholar is hardly ready for the positions in much less than a year's study. A sound foundation in the first position is the basis of all future excellence. 2—You cannot expect to play in absolutely perfect intonation after less than a year's study. It would be a miracle if you could. Constant practice of scales (especially the minor scales both harmonic and melodic) and arpeggios in all keys will help you to learn to play in tune. 3—Singing lessons are a great assistance to the violin pupil. 4—I could not give even a guess as to whether you could become a professional

violinist without knowing your age, hearing you play and giving you a thorough examination as to your talent. 5—Half a dollar is a very small fee for violin lessons, and except in cases of the most dire necessity no good violin teacher would teach for that sum. In a city the size of the one in which you reside, I should think you would have to pay from \$1.50 to \$2 for really good violin lessons. When it comes to violin lessons, the best are the cheapest in the long run.

H. J. R.—The label in your violin signifies that the violin was made in 1896, in Cremona (Italy), by Francesco Ruggieri. The violin would be worth a large sum, if genuine, but there are many imitations. Experts usually charge a fee of \$5 for examining a violin and giving a certificate setting forth their opinion, as to who the probable maker was, or to what school of violin making the violin probably belongs. For instance, an expert may not be able to give the name of the real maker, but can pronounce the violin to be German, Italian, French, etc. There is very little chance that your violin is genuine.

J. B.—Having a good position in a bank, and having commenced to study the violin as late as eighteen years of age, it would be the most prudent course for you to give up the idea of becoming a professional violinist. Banking is an excellent and lucrative profession, and it would be the height of folly for your profession, especially as you say you have not sufficient funds to go to a large city and enter a conservatory where you could get a really good musical education. Why recreation instead of making music your many cases amateur musicians get far more enjoyment out of music than professionals. At your age and in your circumstances, I could only advise you to give up your position for the profession of violin playing, in case you had phenomenal natural talent and sufficient funds to give your whole time to its cultivation under an eminent violin teacher.

C. V. W.—The label in your cello signifies that it was made in imitation of a Stradivari Mirecourt violin maker of the nineteenth century, and while he could hardly be said to be famous, he did some fairly good work. If Salzarid, and is in good condition, it ought to be worth more than \$50.

A. H. S.—1—The tremolo or vibrato in violin playing is produced by a to-and-fro motion of the fingers of the left hand while holding the strings firmly to the fingerboard. This to-and-fro motion causes a slight deviation alternately above and below the true voice under the influence of the human some the vibrato on the violin comes naturally, just as some singers use the vibrato without being taught. 2—To teach you the vibrato. Any good teacher can execute with the rapid repetition of a note, is altogether different from the vibrato of the violin, for the pitch of the note in the in executing the mandolin tremolo. 4—The rapid oscillation of the hand from the wrist, and is difficult enough when executed smoothly, and evenly. Hardly one amateur mandolin player in fifty executes the tremolo really well. 5—As the fingering of the tremolo really playing the violin and mandolin in benefit to the violin player, but if some small time on the mandolin?

H. P.—If you can furnish good references as to your ability as a violinist and violin teacher, you might get a position in some school, through one of the many agencies in some various parts of the country, who place teachers. The following are the addresses of a few: Fisk Teachers' Agency, 156 Fifth Avenue, New York; Interstate Teachers' Agency,

Machea Building, New Orleans, La.; Miss Kate Edgar, Paris, Ky.; Blair and Jackson, Church and High Streets, Nashville, Tenn.; The Howitt Bureau, Fine Arts Building, 410 South Michigan Boulevard, Chicago, Ill.; Southern Teachers' Agency, Columbia, S. C.; Redpath Bureau, Chicago, Ill.; Mutual Lyceum Bureau, Chicago, Ill.

A. H. R.—1—You can begin with the first book of the Hohman Method, or with the *Easiest Elementary Method* by Wohlfahrt. 2—If a pupil has a good elementary knowledge of the positions, Dancla's *Twenty Easy Exercises* in the first five positions (Op. 122) could be studied with profit.

W. W. A.—The passages you send from the Piatti Method for Violoncello are correctly fingered, and the stretches are not at all abnormal. If, as you say, your hands are small, and stiffened with gout, making it impossible to stretch the intervals you complain of, you will have to get the notes as best you can by moving up the hand. A great deal depends on holding the hand in the proper position. In cello playing the neck is not held between the thumb and the base of the forefinger, as in violin playing. The ball of the thumb rests against the under part of the neck, and the hand is held out from the neck, so as to utilize the utmost stretching capacity of the fingers. You will find pictures illustrating this point in Kummer's *School for Violoncello*.

Best of all would be to take even one or two lessons from a good teacher of cello, who could show you the fundamental positions of arms, fingers, wrists, etc. Even if there is no teacher in your vicinity, you could no doubt arrange for a lesson or two from some traveling cellist.

H. C.—If you have studied the works you name, thoroughly, you had best take up the Kreutzer *Etudes* next. These should be studied with a teacher, but as you say you are not in position to take lessons at present, you could derive a certain amount of benefit by studying them without instruction. Also get Schradieck's *Scales* and study them systematically. For pieces you might get some of the Singelee *Operatic Fantasias*, such as *Traviata, Trovatore, Lucia, Tannhäuser*, etc., also the Seltz *Pupils' Concertos*, Nos. 1 to 4.

G. B. S.—1. THE ETUDE will soon publish an article on steel violin strings. There is a difference of opinion as to whether the constant use of steel strings results in permanent injury to the tone of a violin. My own opinion is that no such injury would result. The steel strings will, of course, cut into the bridge and nut more rapidly than silk and gut strings. 2—Many violinists who use steel E strings prefer a mandolin A in place of the violin E, claiming that it gives a better tone. 3—It is said that steel strings wear gut or silk. It is said that steel strings wear type, such as are used on guitars and mandolins, should never be used on violins, on account of their weight and because the cogs when they become worn are apt to slip and rattle. There is no reason, however, why the use of such keys should injure the tone of the violin, unless the cog wheels rattle.

W. G. B.—In the thumb position of the violoncello, the function of the thumb is to act as a movable nut. The right edge of the thumb is placed squarely across the strings, and the four fingers work in front of it. In Kummer's *School for Violoncello* you will find pictures illustrating the thumb position.

S. M. L.—The following would no doubt interest your pupil, who plays principally in the first and third position: *Six Petites Aires Variés*, Op. 89, for violin and piano, 86 cents; *Twelve Operatic Fantasias*, Op. 86, arranged by Mollenhauer; *National Fantasias*, by A. E. Harris; *Forget-Me-Not, Intermezzo*, by Macbeth; *Operatic Fantasias*, for violin and piano, by Singelee. There are a great number of the latter, covering all the leading operas.

The Paganini Caprices

THE Paganini *Caprices* for violin solo are studied by every concert violinist as a matter of course, and are growing in popularity as concert pieces for public performance. Liszt transcribed some of these for the piano, and modern arrangers have made transcriptions of some of the most suitable, for violin and piano. These caprices were originally written by Paganini as studies for advanced violinists, and had no piano parts or other accompaniment. The modern transcribers are adding piano accompaniments to make the caprices more suitable for the modern concert stage. One of the most successful of these transcriptions is that of the 24th

Caprice, transcribed by Leopold Auer, the famous Russian violinist and teacher. Professor Auer has developed this caprice into a tremendous technical show piece, with musical fireworks galore. The arrangement has achieved great popularity with concert violinists, and few compositions of its class have been heard more frequently on the concert platform this season.

Some years ago a Berlin violinist created a sensation by playing the entire 24 Paganini *Caprices* from memory without accompaniment at one concert. They formed the entire program.

An Impression of Dvorak
By E. H. P.

DVORAK'S *Terzetto* (Op. 74) for two violins and viola is a very attractive composition for an unusual combination of instruments, and has been played many times by the Kneisel Quartet (that is, by three of the four players), and other leading chamber-music organizations. When this *Terzetto* was new and the present writer was an ambitious young composer, he made bold to seek an audience with Dvorak and show him a work of his own for this same combination of instruments, following (at some considerable distance) the style of the *Terzetto*. With

brusque, but kindly manner, Dvorak glanced over the score and remarked "But you can't do that—one must have a 'cello or bass." Quite taken aback, the writer explained that the notion of composing for that combination originated in his admiration for the successful treatment of the problem in Dvorak's *Terzetto*, which demonstrated that effective chamber music could be written for string trio without a 'cello. In reply, Dvorak merely gazed off into space for a few moments, gave an enigmatic grunt and changed the subject

The Choir Director's Need of Inspiration

(Continued from page 343.)

and psychic energy, but power to direct and utilize this force is the birthright of the popular director. He must be of a magnetic personality, just as are all successful orators, actors, and singers. Their function is to sway others emotionally, and this suggests the thought that the successful waving of the baton depends largely on the director's ability, first of all, to induce in himself the effects he wishes to reproduce on his choir, and through them, on the audience. He finds that a real thrill in his own voice will do wonders in awakening responsive feeling, whereas feigned emotion gains no response.

Richard Wagner, in his essay on conducting, asserts that "the whole duty of a conductor is comprised in his ability always to indicate the right tempo." Nevertheless, he devotes practically the whole of his essay to pointing out that a square-cut rhythm, three or four beats to the bar, as the case may be, is precisely the thing to be avoided. Passionately he pleads that the conductor will try to think as the composer thought, merging himself into the *melos* of the piece so that both he and the performers give, not a literal interpretation of the notes, but a poetic interpretation of the composer's inspiration.

Mastery of the difficulties of technic, that comes with many rehearsals, is the only way to obtain that free play of the emotions which makes inspirational singing possible. A choir can never do its best work if hampered by its medium of expression, nor if the director is doubtful as to the correct rendering of certain passages. He should be consistent, even if he wrongly interprets a phrase, and his choir must abide by his decision, for dissensions are too dangerous to be tolerated.

It is advisable to encourage choralists to study difficult anthems and cantatas at home, and, before rehearsing a new work, the poem or lyric should be read aloud, for an acquaintance with the content, or story, helps tremendously in giving to it the right emotional value, so necessary to its satisfactory interpretation. It is surprising how few members of a choir read through the words of the music

they are singing; but it is a noticeable fact that those few who do memorize the words and music sing with more expression than the sight-readers. Though the latter are more prone to soulless singing, they are less likely to make mistakes during a public rendition.

Hypnotic Power of a Conductor's Personality

It may be an extreme statement to say that all successful leaders more or less hypnotize those under them; but singers often reflect, to an extraordinary degree a director's moods, so that, if he lacks spirit, or concentration, they are inattentive or flabby. Very few members fail to observe his moods; but they may not realize that they are doing good or poor work in consequence.

Because of this intimate mental state upon which he and his choir work, a popular director should rigidly avoid experiences before a rehearsal or service that may tend to destroy his mental equilibrium. Jadassohn, in the appendix to his work on Orchestration, lays down the dictum that an orchestral conductor should get as much rest as possible during the day preceding a concert, and the same thing would certainly apply as well to the chorus conductor. Self-consciousness should be guarded against, both in the director and in the chorus, for it kills spontaneous expression. Nothing is so agitating and distracting as a self-conscious director.

Perhaps because it is but natural to love those persons who have the power to move us pleasantly, the feeling of a choir for its director is often of the warmest and friendliest nature; and the director, if he be of a sympathetic and kindly disposition, is likely to be beloved, sometimes to an embarrassing degree. It is one of the penalties, or, perhaps, joys, of his position; but let him keep his head cool and show no favoritism, and the chances are he will come out comparatively whole-hearted. His chief duty is to produce effective music by keeping his choir well-trained and interested in its work, and so long as he does this there is little fear but that he will be rewarded by the loyalty of all the members of his choir.

Tuning and Temperature

It is a fact most plainly and clearly understood by organ builders but not always known to organists, and almost universally unknown to sextons and music committees, that an organ can only be in tune when at the same temperature at which it was last tuned. You cannot tune an organ cold and play an organ warm, nor vice versa.

Cases occur, not infrequently, where a tuner has been sent for in cold weather, and expected to tune an organ in an unheated church. When he demands a fire, he is supposed to be merely looking out for his personal comfort; but, as a fact, he has even a more serious reason in his

mind. He knows that if he tunes the organ in the cold, it will be all out of tune when the fire is made up on Sunday.

The reason for this lies in the variety of pipes—some wood, some metal; some reed and some flue—all these being differently affected by heat and cold, as well as the fact that cold and heat change the pitch of musical tones, in general.

Always remember to leave the swell-pedal in the "open" position when the organ is not in use, in order that the air in the swell-box may have a chance to take the same temperature with that in the rest of the organ. This is conducive to staying in tune.

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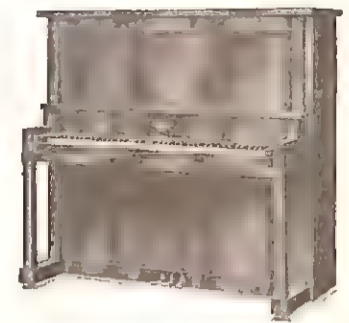
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JUNIOR ETUDE

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Advice from the Caterpillar

"EVEN if a jelly-fish *could* play the piano, it could not play well, could it?" said the Caterpillar, as he looked at Alice.

"Why not?" asked Alice.

"Because," said the Caterpillar.

"Why do you always say 'because'?" asked Alice.

"Well, how *could* it?" continued the Caterpillar, ignoring her question.

"It might. It would be very relaxed, you know," said Alice.

"Yes, but it would not have any firmness, because it has no bones and muscles," said the Caterpillar.

"Oh, I never thought of that," said Alice.

"But you should have thought of that," said the Caterpillar. "It takes bones and muscles to play the piano, you know."

"And one must be very relaxed, too," said Alice.

"Of course," said the Caterpillar, as he put his hookah in his mouth and took a puff.

"Now a pussy-cat, for instance," he began.

"Of course," said Alice.

"Don't interrupt," said the Caterpillar, crossly. "Now a pussy-cat, for instance, has bones and muscles, and is very relaxed, too. Don't you?"

"Don't I what?" exclaimed Alice in surprise.

"Don't you know that?" said the Caterpillar.

"Oh, yes," said Alice timidly.

"And if a pussy-cat *could* play the piano, it *would* do it well," said the Caterpillar.

"Would it?" mused Alice, thinking of her own Tabby.

"Yes, it would have such a velvety touch, you know, very firm, and very relaxed."

Alice said nothing, for she did not know just what to say.

"Have you a cat?" asked the Caterpillar.

"Of course," said Alice.

"Why do you say 'of course'?" asked the Caterpillar, rudely.

"I really do not know," said Alice.

"Did you ever see it walk on a paling fence?" continued the Caterpillar.

"Yes, Tabby often walks on the fence," answered Alice.

"And it never makes a mis-step, or slips off, or puts the wrong foot on the paling, does it?" asked the Caterpillar, winking at Alice.

"Oh, no," she answered.

"And if you should touch its paw, you find it very soft and relaxed, wouldn't you?" and the Caterpillar winked at Alice again.

"Of course," said Alice.

"Of course," said the Caterpillar, and he took another puff at his hookah. "The next time you practice, think of the pussy-cat. It will make you play better." And the Caterpillar crawled away into the grass.

The Music Fairy

By Esther M. Haas

ONCE upon a time, two little girls were walking home from school, and began talking.

"My, my! I do hate to practice," exclaimed Helen in disgust. "Why, mamma makes me practice a whole hour every day."

"Oh! is that all you practice?" returned Vera. "I practice three hours every day. I love to practice."

"Your playing shows it. I wish that I could play as good as you can," returned Helen. "Vera, are you going to play at teacher's recital next Saturday?"

"Yes, I am going to play *Fluttering Butterflies* and *Little Dollie's Waltz*."

"That is sure fine. I want to hear you," and Helen clapped her hands in her delight.

"Oh, that recital is private," put in Vera. "If you would practice and learn to play you might play, too."

* * * * *

That night when Helen went to sleep, a most beautiful fairy appeared to her in her dreams, and asked her what she most wanted.

"I want to learn to play the piano," quickly responded Helen.

"Is that all?" replied the fairy in surprise, "If you will agree to love your music and practice hard, I will grant your wish." Helen promised and thanked the fairy.

The next morning, Helen resolved within herself to take the fairy's advice and went to her practice with a will. At school she told Vera about her dream, and when the next recital day came she was very happy to see her own name on the program.

Her mother never had to scold because she would not practice, and she learned very fast.

Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the best original stories or essays, answers to puzzles, and kodak pictures on musical subjects.

Subject for story or essay this month. "An interesting musical experience" and must contain not more than one hundred and fifty words. Write on one side of the paper only.

Any boy or girl under fifteen years of age may compete.

All contributions must bear name, age, and address of sender, and must be sent to the "Junior Etude Competition," 1712 Chestnut Street, Philadelphia, before the fifteenth of May.

The names of the winners and their contributions will be published in the July issue.

* * * * *

A great many contributions were sent in for the March Junior Etude competition, and it took a long time to decide which one should receive the prizes. But—of course there is always a but—so many things must be considered. Some of you forgot to give age and address, some compositions were much too long, some had incorrect spelling, or rubbed-out places on the paper, and some of you were too old (fifteen is the age limit).

All of these things count, you know, so if anybody is disappointed this time, try again, and be more careful about these little details.

"WHY I LOVE MUSIC."

(Prize essay)

Why do I love music? Why, because you can tell it everything! When you feel cross or troubled, it seems to talk to you and smooth out your little pettishness, and you feel all sun-shiny through and through when you stop playing. It seems to tell you secrets of its own that only music lovers can understand. When some one plays you can see pictures in your imagination that the piece seems to propose to you, and each piece tells you of something. When you are practicing, you can explore the keyboard and find new sounds and pretty little things, just as you would explore little nooks by the brooks for pretty flowers. That is why I love music.

MARLINE SNYDER (age 14),
Dolgeville, N. Y.

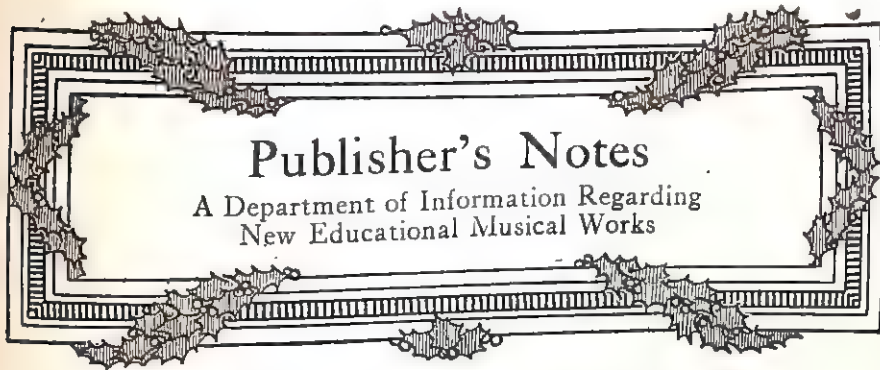
"WHY I LOVE MUSIC."

(Prize essay)

I love music because it is not only sweet to the ear but to the mind. It is an inspiration. An American soldier after a fight is glad to get out of the front line trenches—he wants to go and hear the regimental band once more.

(Continued on page 354.)

This is What Little Alice Thought They Meant When They Spoke of "The Chair of Music" at the University.



Publisher's Notes

A Department of Information Regarding
New Educational Musical Works

NEW WORKS.

Advance of Publication Offers—

May, 1918.	Special Offer Price
Album of Descriptive Pieces for Piano . . .	\$0.35
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Volunteer Choir, Anthem Collection15
Wohlfahrt, Op. 74, Melodious Studies for the Violin, 2 Books, each15

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We are now fully equipped in our new department for talking machines, to supply our patrons with everything connected with this important and growing branch. We have opened in the new store at 1710 Chestnut Street, which has been fitted out in the most modern and elegant style. It has been pronounced as the finest and most complete up-to-date talking machine department in Philadelphia and vicinity. Our special interest, however, is in mail order business, in supplying records, machines and accessories connected with them. We have a very complete stock of records, and are equipped to give the very best service through the mails. We can supply any record and deliver it to your home free of transportation and guarantee the safe delivery. This branch of business, however, must be cash with the order.

Send for our complete catalog of records, so as to have on hand valuable information. We append herewith names of ten of the most popular records and of the price of each. We should be very glad indeed to send to our patrons any of these records, if they do not have them already, at the price mentioned, postpaid, guaranteed safe delivery. In the future numbers of THE ETUDE we propose giving a list of the best, newest and most reliable records for the month, records that have been tested by our experts, and which can be positively relied upon.

16690-A	Lullaby from Jocelyn—Godard. Victor Orchestra	} \$0.75
16690-B	Melody in F—Rubinstein. Vienna Quartette	
16388-A	Annie Laurie. Sung by Elsie Baker	} .75
16388-B	Ben Bolt. Sung by Elsie Baker	
17563-A	Pilgrim's Chorus. Tannhauser. Victor Male Chorus	} .75
17563-B	Anvil Chorus. Il Trovatore. Victor Male Chorus	
16777-A	Stars and Stripes Forever. Sousa's Band	} .75
16777-B	Fairest of the Fair. March. Sousa's Band	
16818-A	Last Rose of Summer. Sung by Elizabeth Wheeler	} .75
16818-B	The Evening Star—Wagner. Cello Victor Sorlin	
16525-A	Largo—Handel. Sousa's Band	} .75
16525-B	Narcissus—Nevin. Sousa's Band	
18296-A	The Dawn of Love—Bendix. Neapolitan Trio	} .75
18296-B	La Cinquantaine—Gabriel. Marie Xylophone Solo	
16137-A	American Patriotic Airs. Hail Columbia, Columbia the Gem, Red, White and Blue. Pizer's Band	} .75
16137-B	America. My Country 'Tis of Thee Sousa's Band	
17395-A	Spring Song—Mendelssohn. Violin Solo by Pilszer	} .75
17395-B	Extase—Giann. Cello Solo by Bourdon	
35306-A	Meditation—Thais. Massenet. Violin Solo by Pilszer	} 1.25
35306-B	Humoresque—Dvorak. Violin Solo by Pilszer	

Premium Workers' Prize Contest

THE ETUDE premium workers' prize contest ended March 31st at midnight, but it is too early yet to announce the winners, as it takes some time to figure out just which contestants are entitled to the prizes. This had not been done when the May issue was prepared for printing, but the announcement will be made in the June ETUDE. Checks and prizes will be sent as soon as the awards are made.

Graduation and Commencement Music

Of course, no school closing exercises are complete without music, and the selection of suitable music for such occasions is one of the interesting and agreeable tasks connected with the usual preparations. This season's demand for graduation music has been exceptionally heavy and many schools and institutions have made full preparation for the final days.

For those who have postponed the matter we offer the advantages of our large stock and prompt service and we shall be pleased to render every possible assistance in the selection of suitable music, such as vocal and instrumental solos, duets, part songs, choruses, ensemble numbers for two pianos four hands, two pianos eight hands, etc. The Presser catalogue of music for two pianos is exceptionally strong in attractive numbers and offers a variety of choice not obtainable from any other individual source.

The ease with which one may obtain any of these publications for examination lightens and simplifies the task of the music teacher or director.

Many pertinent suggestions as to music and other articles suitable for school closing exercises, graduating exercises, commencement, baccalaureate and other special services will be found on pages 290, 291, 347 of this issue.

We cordially invite every one interested in these matters to get in touch with our order department.

On Sale Settlements

A few of our patrons have neglected to either return the unused or unsold selections sent them last season ON SALE or arrange with us to keep them until the close of the present season in June or July.

We want to urge every one who has not yet made settlement for last season's supplies to write us about it at once. An arrangement can be made to keep the selections still on hand until the present season's close if taken up with us now. A payment approximately covering the value of the ON SALE selections used or sold will meet the requirements.

If, whenever patrons find it inconvenient to promptly remit on receipt of a statement or letter they will send us a card advising us when we may expect payment, they will always find us entirely willing to grant any reasonable extension of time. To neglect a letter or statement sometimes leads to misunderstanding, confusion and useless correspondence, which can very easily be avoided by acting on the above suggestion.

We are always striving to further merit the friendliness and courtesies of our patrons. We ask as a special favor that we be advised immediately if there is ever dissatisfaction with any branch of our service. Keeping silent when there is a grievance is really doing us an injustice, and it will help to pave the way for an indefinite business relationship which will be mutually pleasant and profitable if we are promptly notified of any cause of complaint.

To the thousands of our patrons who have ON SALE packages sent at the beginning of the season and for which settlement is not expected until the end of their teaching season, we suggest a supplementary selection at this time to freshen up their present stock on hand.

Album of Piano Pieces By Women Composers

We have in preparation a volume of music composed entirely by women. This is the first time anything of this kind has been attempted. It will be unique and interesting. The compositions will compare favorably with any volume in our catalog. There will be a large number of composers represented, both European and American, some having a wide reputation and others not known excepting by a few pieces. The most difficult and the very easy compositions will be avoided. Our special advance price for this volume will be 85 cents, postpaid.

New Music on Sale During the Summer

Our regular monthly New Music On Sale System in vogue during the winter months; that is, the sending of either seven or fourteen pieces of new piano or vocal music five or six times during the busiest winter months, will be carried over by us into the summer months for the convenience of those teachers whose work goes on. We know that there are many teachers who even do more work during the summer months than during the winter months, and thousands of them during the past years have taken advantage of our New Music On Sale System for the summer.

Those persons who received New Music in the winter will not receive it in the summer without specific instructions reaching us, so anyone who desires summer New Music, either seven or fourteen pieces of piano or vocal music or both, kindly send us a postal card to that effect.

The Village Blacksmith Cantata for Mixed Voices By Wm. H. Neidlinger

We take pleasure in announcing a new work for mixed chorus by the popular American composer, William H. Neidlinger. This is the best musical setting of Longfellow's famous poem that we have ever seen. It is of intermediate difficulty only, but it is full of color and of striking choral effects. There are only a few incidental passages for solo voices, otherwise the work is in full four-part harmony. Occasionally the voices are doubled up so as to give passages in six or more parts, but none of these are difficult. There is a sonorous and effective piano part throughout, which gives good support to the voices. The time of performance is about fifteen or twenty minutes. This work should be in the repertoire of every choral society. For introductory purposes we are offering single copies at the special price of 20 cents each, postpaid.

Child's Own Book of Great Musicians, Richard Wagner

Teachers will be pleased to look forward to a new booklet in this series which gives so much delight to their little pupils. Do you recollect the great joy that you had when you could cut out things from newspapers when you were little? This series combines a book with blank spaces in the text in which to paste in illustrations. The pictures themselves are excellent photographs and wood cuts of the composers, their haunts and their friends. The Wagner book will be out in a few weeks at the latest, in time to add new zest to the closing lessons of the season. The following are the books in the series that have been printed: Bach, Mozart, Schubert, Mendelssohn, Schumann, Handel, Haydn, Beethoven and Chopin.

The cost of the books already out is 15 cents each. We will be glad to receive your order in advance for the new Wagner book at 10 cents a copy. The price will be raised to 15 cents as soon as the work is published.

Mozart Album

We are about ready to withdraw this volume from special offer. This volume will contain only the choice compositions of this remarkable musical genius. We will avoid as much as possible movements from sonatas, giving only those pieces that are complete in themselves, not too long, nor too difficult. Most of them will not go beyond Grade V. This will most likely be the last month that the volume will remain on special offer. Any single piece in the volume will retail at a greater price than that for which we are now offering the entire volume, postpaid. Do not neglect, if you desire one of these volumes, to order during the present month, as the price will be doubled after it is on the market. Our special advance price is 85 cents, postpaid.

Mail Order Business

Notwithstanding conditions which seem unfavorable the business of supplying music and music books to teachers and schools throughout the country by mail order is in a very flourishing condition. Flourishing so far as the receipt of orders is concerned. We won't speak of increase of expense or of profits.

It is the aim of this house to retain to as great an extent as possible for as long a time as possible the same rates as were in vogue in normal times, and so far we have been able to do this.

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Our terms most liberal, our discounts the best that can be gotten, our retail prices are reasonable and normal, our On Sale plan, as most all teachers have found by experience, is based on the most convenient and liberal method to the teacher that is found anywhere. Almost every music dealer in the country has followed us, but only to a limited degree in this greatest convenience.

Our service department will answer any question and give any advice on any subject connected with music. Let us send our first catalogs. We believe that our Mail Order Business is so arranged and so carried out that the music teacher who desires particular information, particular material, will get better service from us by mail than if it was possible to come in and deal with us in our own retail department in person.

Contemporary Organ Player

We have a real bargain for organists in this work. The volumes will consist of original compositions for the organ by contemporary composers. The work was originally compiled by Dudley Buck and published under the name of "Vox Organi." We came into possession of the volumes through the J. B. Millet Company, of Boston, and they will be discontinued after the present edition is exhausted. We have a number of sheets that were received unbound, and we are binding them especially for this work. They will be sold way below the cost of making them. The original price was \$2.50 apiece, and we will dispose of what we have at only 40 cents, and pay the postage on them. Organists can readily see what a bargain this is. We have only volumes two and three of the original work to be disposed of. The leading composers are represented, among them, Vol. II: Dudley Buck, Harrison M. Wild, Oskar Wermann, of Dresden, Germany; Homer N. Bartlett, C. J. Frost, of London, England; F. N. Shackley, John Hyatt Brewer. Vol. III: Th. Salome, G. W. Chadwick, Herve D. Wilkins, E. R. Kroeger, S. B. Whitney, Everett E. Truette, Otto Thomas, of Dresden, Germany; R. Huntington Woodman, G. M. Garrett, of Cambridge, England. There are twenty-five numbers in each volume. Remember the price, 40 cents, postpaid, and only a limited number to be disposed of.

Album of Descriptive Pieces for Pianoforte

This will be the last month in which this volume will be offered at the special price. The book is now completed, and is on the press, and will be out some time in the near future. The pieces in this volume are of the nature of what is known as program music, descriptive of some scene or sound of nature. A few of these pieces have been in THE ETUDE from time to time. There is *The Night Train*, which is an excellent imitation of a night freight train, and another one *The Equestrian March*, which imitates the tread of horses' feet. Another is *Our Neighbor's Hens*, and *The Bell Ringer*, *The Music Box*, *Chimes at Christmas*, *The Blacksmith*, *The Water Mill*, etc. In addition, the pieces are attractive musically—some of the very best selling pieces in our catalog. The special advance of publication price is 35 cents, postpaid.

New Standard Collection for Violin and Piano

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The Volunteer Choir

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This book, first published in France in 1858, has been in constant use ever since by violin teachers and pupils in many different countries, and gives no sign of ever being superseded, as it combines excellent pedagogic qualities with agreeable melodiousness.

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The New Orchestra Folio

We are busily working on the Orchestra Folio announced in previous issues of this journal, and the special introductory offer is to remain in effect until the books are on the market, when the regular prices will be asked.

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Master Study in Music By James Francis Cooke

This forthcoming book is one which will be especially adapted to follow a course in music history, in which the very successful *Standard History of Music*, by the same writer, has been the book used. However, *Master Study in Music* is an independent book in itself, and any intelligent music-lover or student can start with this work. It is more far reaching than the first history, and lengthy attention is given to such composers as Dr. Mason, Edward MacDowell, Richard Strauss, Debussy, Rossini, Gottschalk, Massenet, Berlioz, as well as Wagner, Gounod, Beethoven, Mozart, Schumann, Schubert, Rubinstein. This qualification gives the book an unusual aspect, as these masters are usually skimmed over in most books, as are, for instance, such masters as Saint-Saëns and Paderewski, who in this work are treated in detail to the extent of about 5,000 words each. The advance of publication price of the book is 50 cents.

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Much has been written during the last three or four months with regard to our works in press. Thousands of orders have been received from our patrons who have had sufficient confidence in our new works to want a copy at the low introductory price. No more popular and satisfactory item is contained in our many conveniences to the teacher than these Advance of Publication Offers. We sell the new books at about the cost of paper and printing, so that the progressive teachers everywhere will have an opportunity of examining and having on hand in their studio the very latest works.

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Practice in the Air

By Eleanor G. Preston

THE musical idea, in good practice, must go together with the physical one: in the last analysis, we play with our brains.

The pupil should be led to retain an idea of just how the hand feels when in the shape to strike certain chords, reach certain intervals, or play passages of a particular grouping, and to form the hand into the necessary shape while still in the air.

As a help to this, it is well, for instance, in the practice of some particular chord, to hold the hand on the keys for a moment after striking it, and endeavor to register on the mind the feeling of the muscles and nerves when the hand is in that particular position.

Pupils should never forget that practice means hard work. Far too much time is often lost in mere idle enjoyment of the sound.

Understanding Repeats

TEACHERS often take too much for granted in assuming that pupils easily understand and will correctly observe the indications for first ending, second ending, etc., which are so frequent in case of repeats. The writer has had many a pupil who, until carefully instructed to the contrary, would play through the first ending and second ending consecutively, not observing the repeat; or, after observing the repeat, play through both endings before going on.

To be sure that the pupil understands correctly, it is well to ask him to run his finger along the page of music, tracing the course of the notation: when he arrives at the repeat, he should be directed to observe it by starting again at the beginning, and this time, upon arrival at the "first ending," indicate the fact that it is to be skipped, by lifting the finger off the page and replacing it at the "second ending." By doing this before playing the piece, this error will afterward be avoided. In case it is intended to abridge the piece by not repeating, the pupil should be instructed to omit the first ending altogether.

By the way—it may seem incredible—but I have actually, on one occasion, heard this same curious blunder made in reading over a song, with absurd effect as regards the words.

D. S. and D. C.

These signs are often confused by beginners, especially when, as sometimes happens, both occur in the same piece. Da Capo (D. C.) means back to the beginning, and requires no special thought to interpret, but Dal Segno (D. S.) means back to the sign (%), and unless the player has previously made a mental note of the exact location of the sign (%), it often gives rise to confusion. In any case, a silent tracing with the finger, of the course of the music, as described above, will be very helpful.

In the case of music which is full of abbreviations, as is quite common with orchestral parts of popular music, these signs are sometimes used with great complexity, so that even experienced players find it well to assure themselves of the proper order of events before beginning the performance. These complex cases of D. S., D. C., and similar signs are commonly alluded to by orchestra players in a half-joking way as "Dutch Repeats."

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Personal Magnetism in Choral Conducting

By Clifford Higgin

ALL great conductors have a dominant personality. Choirs are composed of a variety of people, and their characters, ideas and vocal skill, are as varied as the shades of light emitted from a sunlit prism. No mortal conductor will please everybody, for it is almost impossible to collect a body of people, each unit of which will consistently harmonize in thought and sequence of idea, with the master mind at the head. The manager of a big store is sure to rub some assistants the wrong way in the honest discharge of his duties. If he insists on a dollar's worth of work for a dollar's pay, he will be termed a slave-driver by some; if he demands discipline and system in each department he will receive (behind his back) the jeers of those who love chaos, and though he gives good-intentioned advice to some of the work-people, he will be labeled by some as "too officious."

The choral conductor finds the same shallow and eccentric personalities in his workshop. The greatest skill and most subtle tact may be used in managing these individuals, but if they are living on a lower musical and moral plane, it will require an archangel from heaven to succeed. He that tries to please everybody ends in pleasing no one, therefore use your gift of personality unflinchingly in the demonstration of your ideas, showing that you are no respecter of persons, but amiable to all. Study the units of your choir as you do your pupils. Try to win everybody to your side by probing into their innermost souls and understanding their natures, and although you may not be successful, you will have done all in your power to secure the trust and unanimous support of your forces. To reap success you must have cohesion and unfaltering loyalty, and if you find traitors in your camp, and leaders of sedition, exterminate them with a promptitude and firmness that will prove a warning to others.

You will find that your choir support you in everything that affects your personality and the welfare of the society, and you will be more highly esteemed for unhesitatingly playing the man. Never try to make people believe you know more than you do, for if there should be one person in your choir better educated than yourself, it may be the means of loosening the reins of your command. Let your choir find by actual experience that every suggestion you give and any experiment tried, proves exactly what you said it would; this brings a highly sensitive recognition of your skill even to the pessimist (if such there be), and undoubtedly develops their musical respect, which correspondingly extends its influence to an increased reverence of your personality. Always be genuine in criticism, extolling virtues, reprimanding faults, cheerful to a degree, optimistic in vision, making the choir feel that they may follow your guidance either through the already explored regions of musical culture or in the unknown lands of the science of sounds.

When all the technicalities of the music are mastered, the conductor's real presence begins to be felt. The bare canvas is on the easel, the landscape is sketched out in detail, then comes the "laying-on" of the variety of color to make the skeleton a living thing. No choral musical tone picture is colored exactly twice alike. This is explained by the fact that it is well-nigh impossible for each unit together with the conductor to live on the same precise emotional plane during two intermittent performances. The great thrill experienced when there is a psychological unity of vision is remembered by every singer.

Unfortunately the conductor, though charged with personal magnetism and possessing in a marked degree the power of hypnotic influence, cannot always bring his united forces under such minute and exacting control as to make them tem-

porarily unconscious of their physical surroundings. It is no more possible to give a vitalized and emotional rendering of a great piece, if outward influences are paramount, than it is to perform Shakespeare's *Hamlet* to the accompaniment of a barrel-organ, or play a Beethoven Sonata with a drawing-room tittle-tattle obbligato. Some really good conductors are mightily handicapped in their work by the stubbornness of some section of their forces to lose momentarily an acute sense of their physical surroundings. It is a difficult matter to hypnotize stone, and some singers seem as adamant and soulless as a Sphinx, and not even the magnetic forces of genius can penetrate their souls.

In highly refined choral work, these immovable beings have to be dispensed with. If singers could only be made to understand the importance of memorizing the music, and realize in their singing that they have to be molded in the conductor's plastic crucible, and fashioned and shaped by his inspired genius, the general choral singing would undergo a revolution. In all truly emotional singing we must lose sight of the outside world. It is ridiculous to be conscious that we are singing to a crowd of people, when we should be borne away on the wings of melody and singing, maybe, on the slopes of Himalaya. If music is anything, it is an angel of mercy, bringing solace and peace for unsatisfied yearnings, transporting us far from the commonplaces of life into the distant haven of hope and joyfulness, from which we return with the vigor of youth coursing through our veins and an ethereal lightness in our previously heavy hearts.

Music sweetens life and is the finest tonic for tired souls. One of my soprano singers (a truly emotional singer), who recently had a disappointment in love, told me that the brightest spot in the whole week was the rehearsal night, and it seemed when the whole choir sailed

out on the ocean of song, that the ministering angel of love heard her plaint of suffering, and lifted the burden from her heavy heart. Personal magnetism is transmitted to the choir by the power of the eyes, the expressions of the features and the movements of the baton. Let the eyes pierce through every member of the choir and search each heart as if to discover their trains of thought. Each unit must be made to realize that the conductor can read the innermost soul of every chorister as he reviews a printed book, and that he knows intuitively whether the heart is responsive to the movements of his magic wand. It is easy to find out those who are instinctively with you, and practice enables you to read your singers just as easily as you do your music. Center your eyes on any individual who appears unconcerned or in a flippant mood, and refuse to go on until you have secured the entire control of the whole choir. When once you have secured this hold on your forces you have the upperhand and can commence to work out your ideas *ad lib*.

Let your facial expression always be an index of your soul. Never make unnatural movements, but get your effects with the ease of a magician. If you are continually waving your arms about in fantastic cycles your singers will naturally think all the music is alike. Show by the delicate and graceful movements of your baton your desire for peace and quietude, and when your beats become stronger and more in evidence the voices will follow you and grow in intensity and volume. In rehearsal, practice all kinds of shadings in conducting until you can control your forces from the softest to the loudest gradations of tone, and have the same control over your choir as an organist has over his swell-box. Instill into them that all inspiration starts from the conductor's desk. When you have secured all these things, your choir will give a good performance of any piece they study.

Helpful Suggestions to the Serious Student

By Clarence Adler

LISTEN to your tones; do not look at them. What would you think of a painter who listens to the stroke of his brush across the canvas?

In order to make practice interesting and profitable, you should vary the order of your program each day.

Do not make a machine of yourself.

Always use the pedal with trills; otherwise they sound dry.

The best fingering is by no means that which comes easiest to the hand. It is rather that fingering which best expresses the musical phase.

Whenever two themes or figures appear together, the one with the least amount of notes receives the most importance.

The goal of all instrumentalists is to imitate the voice, which is the perfect instrument.

Finally, remember that it takes character and enthusiasm to brave through work to success, without faltering and weakening or breaking down under the demands of the tremendous strain. (From the *New York Tribune*.)

Can You Play It Well?

By A. L. S.

ONCE in my early student days, I remember stumbling badly through my lesson. In excuse for my lack of preparation, "it was so hard," I complained. Quickly my master laid his hand over mine, as he exclaimed earnestly, "Ah, my child, the world asks not 'is it hard,' but 'does she do it well?'"

It is a bit of sound philosophy, worth taking with one through any walk of life, but is especially appropriate as a motto for the music pupil or teacher.

If you have a study or a piece, or even a simple scale to practice, do it the very best you can. If there is something to be memorized, don't be content to slide over the hard places or to leave unlearned gaps, like ugly holes in the smooth surface of your playing; or, if you have a lesson to give, throw your whole heart into the imparting of your knowledge and skill. Whether it be hard or easy, let this be the test, "Do you do it well?"

Answers to Sam Loyd's Puzzles

The answers to Mr. Loyd's puzzle page in the April issue are:

1. Staff. 2. Sharps. 3. Rest. 4. Time. 5. Flats.
6. Ivers and Pond (I vers and P on D). 7. Scales.
8. Accent. 9. Measures. 10. Signature.

There has not been as yet sufficient time to decide upon the winners of this contest but the successful ones will receive the prizes described in our last issue. Another puzzle page from Mr. Loyd will appear in THE ETUDE for June.

The Visual Side to Piano Playing

By Frank L. Eyre

THERE is a visual side to piano music. Not spectacular display; not that, but the perfectly natural, yet, the studied motions of one's hands while playing. Just as the graceful, or forceful gesture, legitimately made, adds to the orator's, or the actor's art, so the motion of the pianist's hands and arms, the pose of his body, can add to the interpretation of a composition and help carry the musical message home—put it over the footlights, as it is expressed in dramatic parlance.

The listener feels the majesty of those sweeping chord passages when the performer sits erect and brings his hands down upon the keys with a forceful, graceful swing; the joyousness and dash of the scherzo are more apparent when the hands go racing over the keyboard with perfect ease, with the smallest, lightest of motions; the hand poised in the air accentuates the silence of the rest, the suspense of the pause. It is worth one's while to visualize music—make it to be seen as well as heard. The singer studies his facial expressions, the actor his attitudes, why not the pianist the motions of his hands?

The Value of Encouragement

By Dr. Roland Diggle

SOME time ago a choirmaster asked me to hear his choir sing and tell him what was wrong with it. The choir, a voluntary one of some thirty-five singers of the usual ability did not seem to be doing well.

I attended one of the musical services at his church and heard a very good performance of a difficult cantata. It was "a good performance," as far as the notes and words were concerned. The general effect, however, was that the choir was singing half-heartedly. Everyone, including the soloists, seemed afraid of making a mistake. The effect was really most depressing. Outwardly there seemed to be no reason for it. They knew the work well and were quite capable of giving it a fine rendition.

I asked permission to attend the next choir practice, and here the real trouble was revealed. Not once during the practice did the choirmaster give the choir the slightest encouragement, but started by picking to pieces the performance of the previous Sunday. Things that they had done really well were not mentioned, but all the faults were brought out and exaggerated. Of course, the reason for the depressing effect was apparent—the whole choir had lost interest, and were one and all afraid to sing out for fear of making a mistake. I am glad to say

that this particular choirmaster has mended his ways and the choir is now doing splendid work.

We all need encouragement to make us do our best; if we are teaching, it matters not what, surely it is possible to find something to praise. I do not mean for one minute that we must minimize the faults, these must be pointed out and corrected; but at the same time is it not possible to temper the bitter with the sweet and praise the things that are worth praising?

We organists know that as long as the musical part of the services go well we do not hear about them; but let something go wrong and they are down on us like a thousand bricks. At the same time we all remember the pleasure it has given us when, after a really good service, someone, it may have even been the janitor, said: "That was a fine service to-night, sir." We have gone home feeling pretty good, haven't we?

Let us remember this, then, and pass some of it on to the choir. If you know that they have done their best, give them some encouragement. Even if the performance has not been quite up to the standard you have set and you are feeling a little blue, again remember that the best cure for a fit of the blues is to white-wash it in a little milk of human kindness.

Playing Census Man

By Abbie Llewellyn Snoddy

WHEN a small pupil finds it hard to remember the sharps or flats in her music lesson, we play a little game which I call the "Census Man." The pupil takes her music to a table in a quiet corner, and is given a sheet of paper headed "Census Report" and marked off in squares—one square for each measure on her page of music.

We pretend, then, that the measures are houses, and it becomes her duty, as census taker, to record the sharp or flat

residents of each house in its corresponding square upon the paper, not forgetting to record accidentals, which are put down as special visitors.

This plan has proved very successful in stimulating and quickening the attention of little pupils, and, both mentally and aesthetically, is better than defacing the music with unsightly pencil marks. I train my pupils to feel that each mark of correction upon their music is a signal of thoughtlessness and inattention.

A Little Explanation, Please

By Marion F. Youngberg

"Play this so!"
"You must always do this that way."
"No, that is wrong; this is the right way!"

Such remarks are constantly heard at lessons, but not a word of explanation. Is the pupil unable to understand and appreciate a truth? Does he love to be ordered and to do as ordered? Would it do him any harm to understand his work? Is there any good reason why a teacher

should not follow such a command by an explanation? Yet how many are the teachers that tell their pupils that so must they do, but never give them any reason for so doing. Can the pupil be censured then for thinking that there is no Reason, that the idea is of their teacher's invention, and as they do not like it, they are not going to bother themselves with it.

Every one of your pupils is an intelligent being; he thinks.

Need for an Ideal

By Charles W. Landon

"In the teaching of any art, clear ideas must precede and guide practice. A young person can learn in one-tenth of the time if he has a perfect ideal, so that the imagination takes every moment under its guidance," said E. E. White. On the other hand, an English bishop complained that most of his clergy "aimed their sermons at nothing, and hit the mark."

Musical ideals that are worth while often come through hearing artistic performance, either from one's own teacher, or by great artists at concerts.

A teacher who is unable in any way to inspire the pupil with an ideal, is not a teacher. This explains why some cheap teachers are dear at any price, and why some great teachers are cheap at any price.

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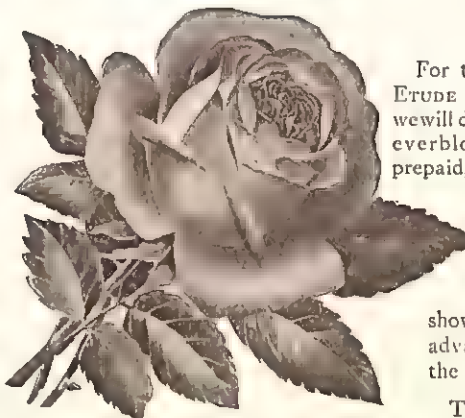
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ALFRED HALL (age 12),
Palmyra, N. J.

"WHY I LOVE MUSIC."

(Prize essay)

I love music because it is a pleasant occupation. I live in the country and it takes a lot of time that I otherwise would

Junior Etude Competition

(Continued from page 348.)

not know what to do with. The education one has from knowing music is another reason why I love it. To know the name of a piece of music as soon as you hear it, and to know who wrote it, is surely a great pleasure. To hear a piece of music beautifully played give such a sensation of joy, different from anything I have ever felt, that this is another reason why I am so fond of it.

I love it because I love to play for other people. My father is an invalid, and to play for him who enjoys it so makes me very happy.

JOSEPHINE DAWES (age 11),
Hightstown, N. J.

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PUZZLE.

Put these broken syllables together, and make the names of twelve composers. Do not leave any syllable out, and you must decide for yourself which ones should begin with capitals.

SI — CHO — TRI — DEL — SCHU
— INI — UB — MANN — CLE — ROS
— MEN — ES — NA — CHER —
HAN — BERT — ER — PIN — DING
— CI — SEN — PAL — SIN — TI —
WEB — ET — PUC — SCHU — NI —
MAS — NI —

What the Children Say Out of the Magical Musical Window

By J. Shipley Watson

SCENE I.

A study, with desk, chairs, piano and bookcases. Fireplace in the rear. Dotty and Jean, two music students, are seated before the fire. Curtain rises: Dotty and Jean sing together any selected lullaby.

DOTTY (yawning). I have a paper for the music club tomorrow.

JEAN (shaking a finger at Dotty). Oh Dotty! And you haven't written a word of it! What's it about?

DOTTY (yawning again). It's about Chopin, and I don't know a thing about him but the Waltzes.

JEAN (anxiously). And it's 'most nine now!

SANDMAN (dressed in loose grey robe, enters and talks rapidly). Hi! Nine o'clock and not a word written! How natural that sounds! Always waiting until the last minute! But you see it is my business to get little girls ready for club, even at the last moment—that's what I am for!

DOTTY (amazed, rubs her eyes). What?

SANDMAN (snapping his fingers). What? What, indeed! What? That's what I want to know! What!

DOTTY (to Jean). How silly! What does he mean?

JEAN (to Dotty). Listen! (Chopin's E flat Nocturne heard from without.)

SCENE II.

(Sandman, Dotty and Jean stand before a large window; they look down a village street. Boys play in the street and there is subdued music.)

SANDMAN (pointing to the scene). This is my magic window. Through this crystal may be seen all the interesting figures of history.

DOTTY (excitedly). What are we to see now?

SANDMAN. Tonight we are to see Francois Frederic Chopin. (Points to the group of boys.) There he is, that lively lad with the fine profile!

DOTTY and JEAN (clap their hands). Oh! is that Chopin, Jean? I never thought of him playing in the street like a real boy.

SANDMAN (laughing). Frederic Chopin was a very real boy, indeed; he went to school as you do. He learned a little French, a little Latin, some mathematics and some geography, he studied music and played and had good times with his sisters and chums.

DOTTY. Did he? And who was his music teacher?

SANDMAN. He had two: one for piano and one for harmony. His piano teacher was a Bohemian; he taught the lad so

well that he was able to play a concerto in public when he was but nine years old.

JEAN. Just like Mozart!

SANDMAN. Yes. He was called a second Mozart, and after the concert a great lady gave him a watch with an inscription inside.

DOTTY. How wonderful to play a concerto!

JEAN. Who was his other teacher?

SANDMAN. His other teacher was the head of the Warsaw Conservatorium, Herr Joseph Elsner, and Liszt said that Herr Professor Elsner taught Chopin those things that are the most difficult to learn, and the most rarely known.

DOTTY and JEAN (anxiously). Oh tell us what they are, Mr. Sandman!

SANDMAN (laughing). And will you remember it, I wonder?

DOTTY and JEAN. Yes, yes! Do tell!

SANDMAN. "To be exacting to one's self, and to value the advantages that are only obtained by dint of patience and labor."

(Practising is heard from without.)

SCENE III.

(Sandman, Dotty, and Jean look through the magic window and see a concert stage. Chopin enters and seats himself at a grand piano.)

SANDMAN (pointing to the stage). This is the next important event. Chopin's career as a traveling virtuoso.

DOTTY. Oh, I wish I could travel; I love traveling!

SANDMAN (smiling). I do not think Chopin loved it very much; and, besides, his first tour was not a financial success. You see he had begun to publish his compositions, and his Vienna publisher found it too expensive to publish good music, so he laid everything aside but the Waltzes.

JEAN. The Waltzes! Why that's all we know!

SANDMAN (laughing aloud). I dare say! You'd do well to have a lesson or so on the Preludes and later on the Etudes! Then you would have some idea of Chopin!

DOTTY and JEAN (anxiously). Don't

be angry, Mr. Sandman; our teacher never gave us the Preludes. She never plays anything but the Waltzes!

SANDMAN (points to the window). See! He is playing an encore! (Rondo in C minor, Op. 1.) That's his first Opus and was published when Chopin was sixteen. Isn't it beautiful? Let me tell you about his first Vienna concert—the fashionables were out of the city, it was the dull season of the year. Chopin was to have played his Krakowiak with orchestral accompaniment, but the parts for the orchestra were so illegible that it had to be withdrawn; so he improvised in its stead. His second concert was a greater success.

DOTTY. How old was Chopin then?

SANDMAN. About twenty-one, and some of his letters home show how keen his observations were. Of one great concert pianist, Moscheles, he says, "He does not at all astonish me." Of Thalberg, a famous virtuoso of the time, he says, "Thalberg takes tenths as easily as I do octaves, and wears studs with diamonds." Of Czerny, who wrote all those bothersome études, he says, "Czerny has again arranged an overture for eight pianos and sixteen performers, and seems to be very happy over it."

DOTTY (holding up her hand). Listen! (Sounds of music, the Etude in C minor, Op. 1, No. 12.)

SANDMAN (sadly). Ah! That was inspired by wild despair. Poor Chopin was in Stuttgart, when he heard of the taking of Warsaw by the Russians. He went on to Paris in a mood of deep despondency, and short of money; dear me—how many artists have gone to Paris penniless! Think of Wagner!

(Music from without, Chopin's Funeral March.)

SCENE IV.

Sandman, Dotty and Jean before the Magic Window: they see a drawing-room filled with beautiful women and among them are distinguished-looking men, one lips, tender brown eyes, pale complexion, and delicately-formed hands.)

DOTTY (excitedly). I see him! I see him!

Preparing for Commencement

THIS is the month of May, and you know what that means—only one month to put the finishing touches on your pieces for the June recitals. I am sure a great many of you are preparing to play in June recitals; some at school commencements, some at your music

teacher's home, and some at various other places, and I wish I could be there to hear you.

Promise yourself that you are going to play better this June than you have ever played before, and then be sure to keep your promise.

SANDMAN (pointing). Look! there is Liszt and Berlioz and Meyerbeer, a distinguished company of artists. Chopin made friends readily and with the most important musical people of Paris. His first concert was well attended: Mendelssohn was there and applauded triumphantly. At this concert Chopin played the F minor concerto, and the "La ci darem" Variations, besides taking part with Kalkbrenner in a duet for two pianos.

JEAN. Kalkbrenner? What an odd name!

SANDMAN. Kalkbrenner was the rage in Paris; Chopin admired him, and even went so far as to join some of his classes.

DOTTY (amazed). Chopin join a class! Why he must have been greater than any of them!

SANDMAN. He was; but you must remember that Chopin was very shy and very modest. Of Kalkbrenner he said, "So much is clear to me, I shall never become a Kalkbrenner; he will not deter my perhaps daring but noble resolve to create a new era in art." And he did create a new art and his fame spread into Germany and into England, where he was a favorite.

JEAN. And did he keep right on composing all the time?

SANDMAN. Yes, indeed! And he gave lessons also, to people of wealth and title.

DOTTY. Was he a teacher?

SANDMAN. A very good teacher, and these are some of the things he insisted upon: Scales were to be practiced with fine tone very slowly at first, gradually increasing. Touch with Chopin was of the utmost importance; everything must be made to sing—the bass, the inner parts. Some of Field's Nocturnes were given for the practice of a rich singing tone. Chopin always kept a metronome on his piano. He said to his pupils, "The singing hand may deviate from strict time; but the accompanying hand must keep time."

DOTTY. I'm so glad he was a teacher, because then his things won't seem so far away and hard to play.

JEAN. I want to learn some Preludes too, and some other things besides the Waltzes; and oh, Dotty! let's give a Chopin party and tell them of the wonderful things we have seen tonight. (Sandman disappears after drawing a curtain over the Magic Window.) And Mr. Sandman, won't you tell us more? (Turns to the Magic Window.) Oh, it's gone and he's gone, too! (The girls rub their eyes.)

DOTTY. Maybe it was only a dream!

JEAN (holding up a finger). Listen! (F major Prelude from without.)

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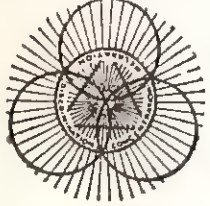
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Browne, Richard.

Medicina musica; or, A mechanical essay on the effects of singing, music and dancing on human bodies. To which is annexed a new essay on the nature and cure of the spleen and vapours. By Richard Browne. . . . London, J. Cooke, 1729. (First edition, 1674.)

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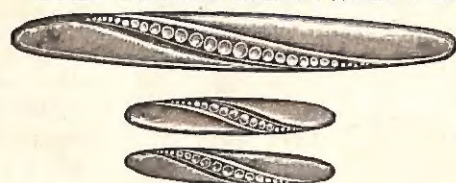
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